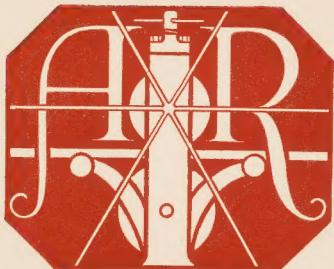
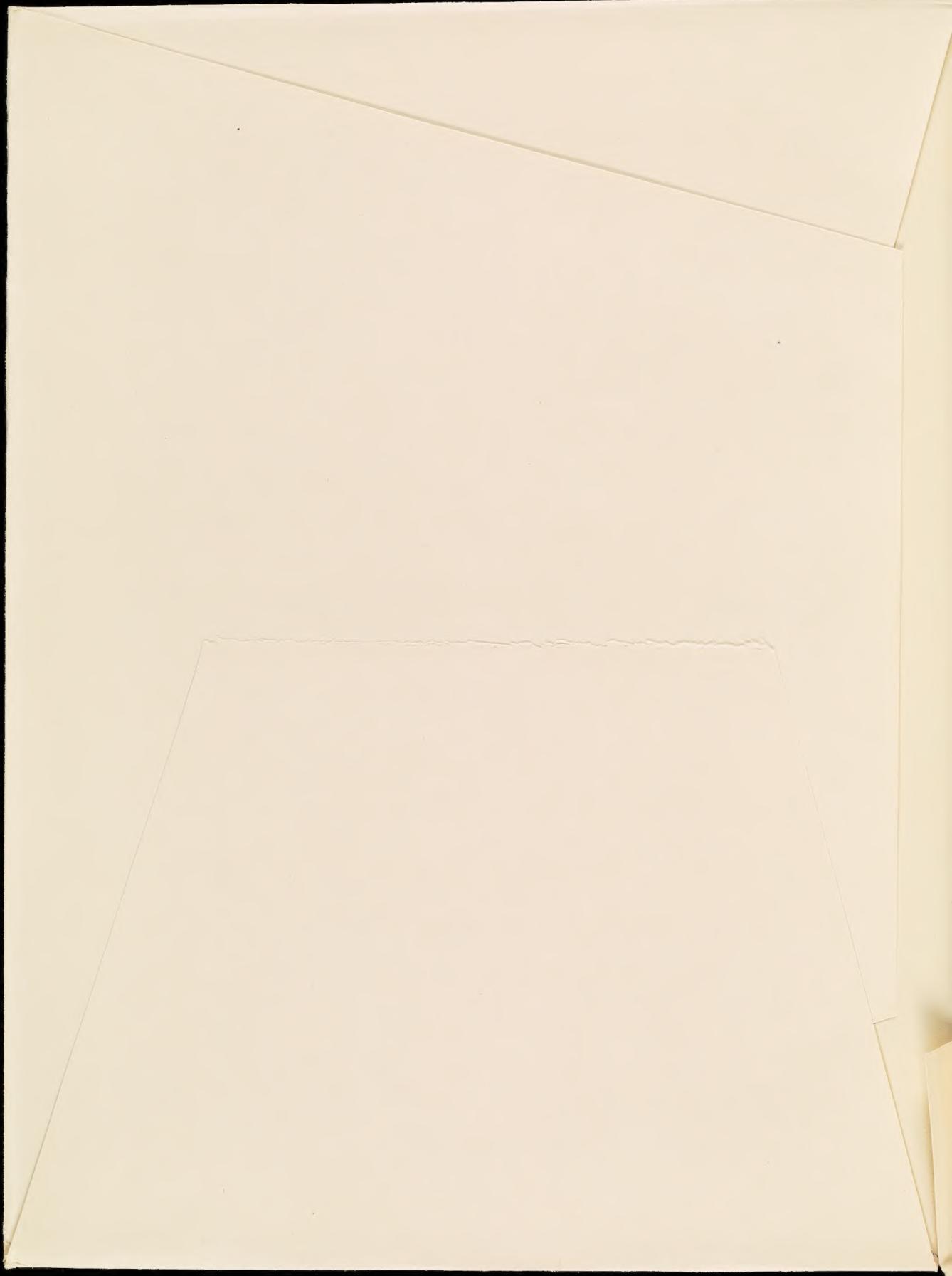


A DESCRIPTIVE CATALOGUE
OF THE
ETCHED WORK
OF
DONALD SHAW MACLAUGHLAN

WITH AN INTRODUCTION
BY
MARIE BRUETTE

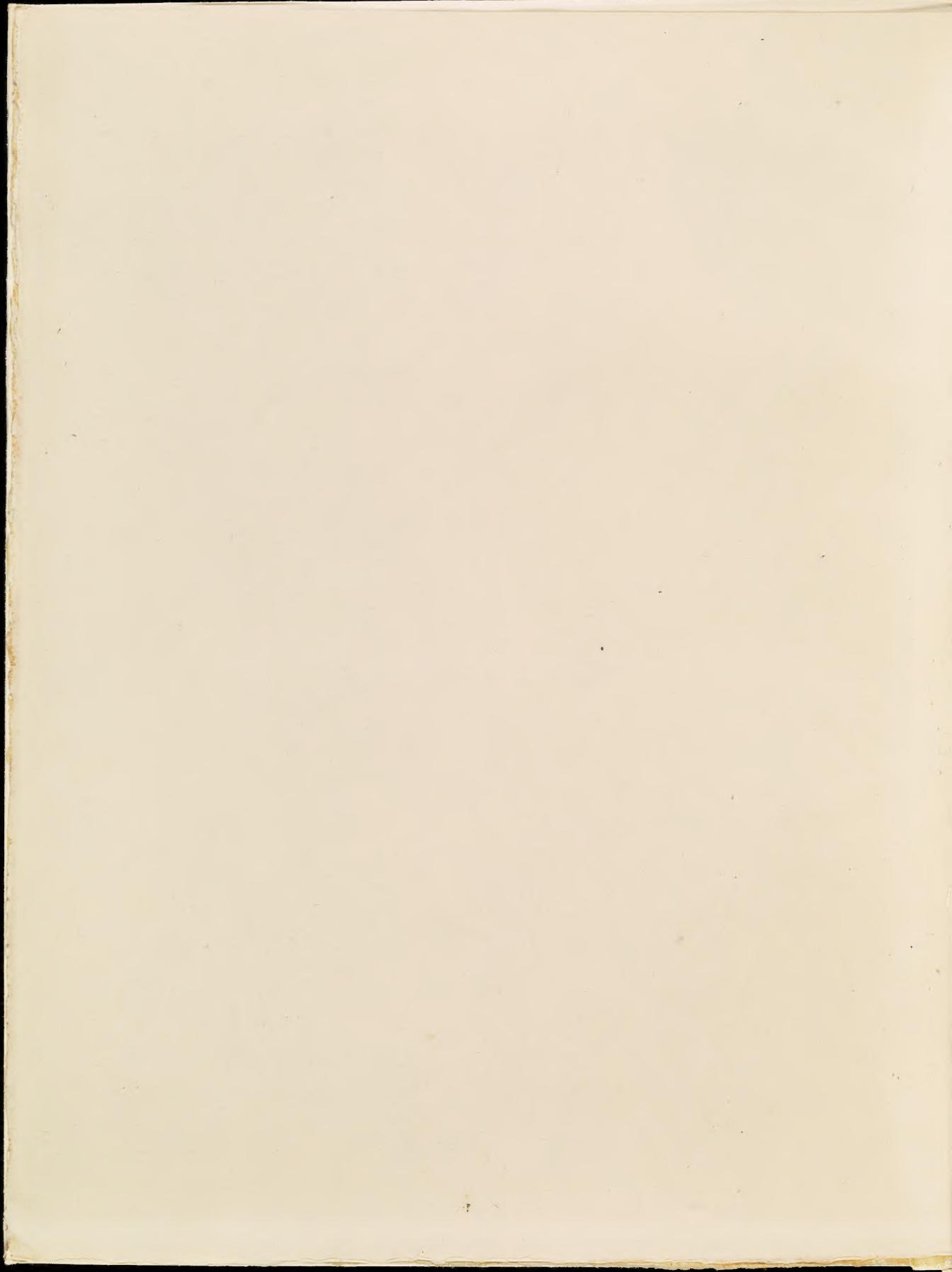


ALBERT ROULLIER ART GALLERIES
CHICAGO

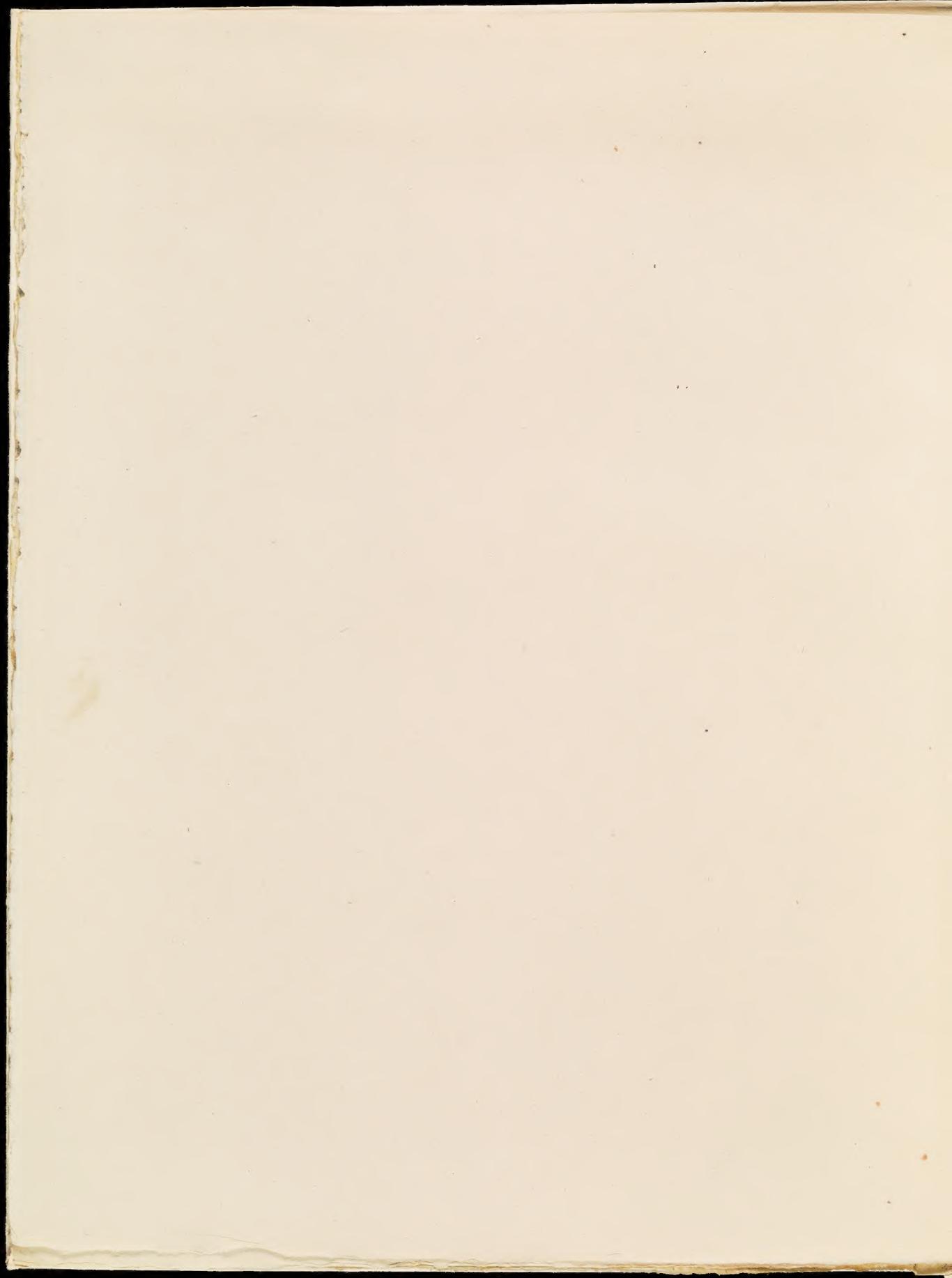


RONALD STAR McLAUGHLIN

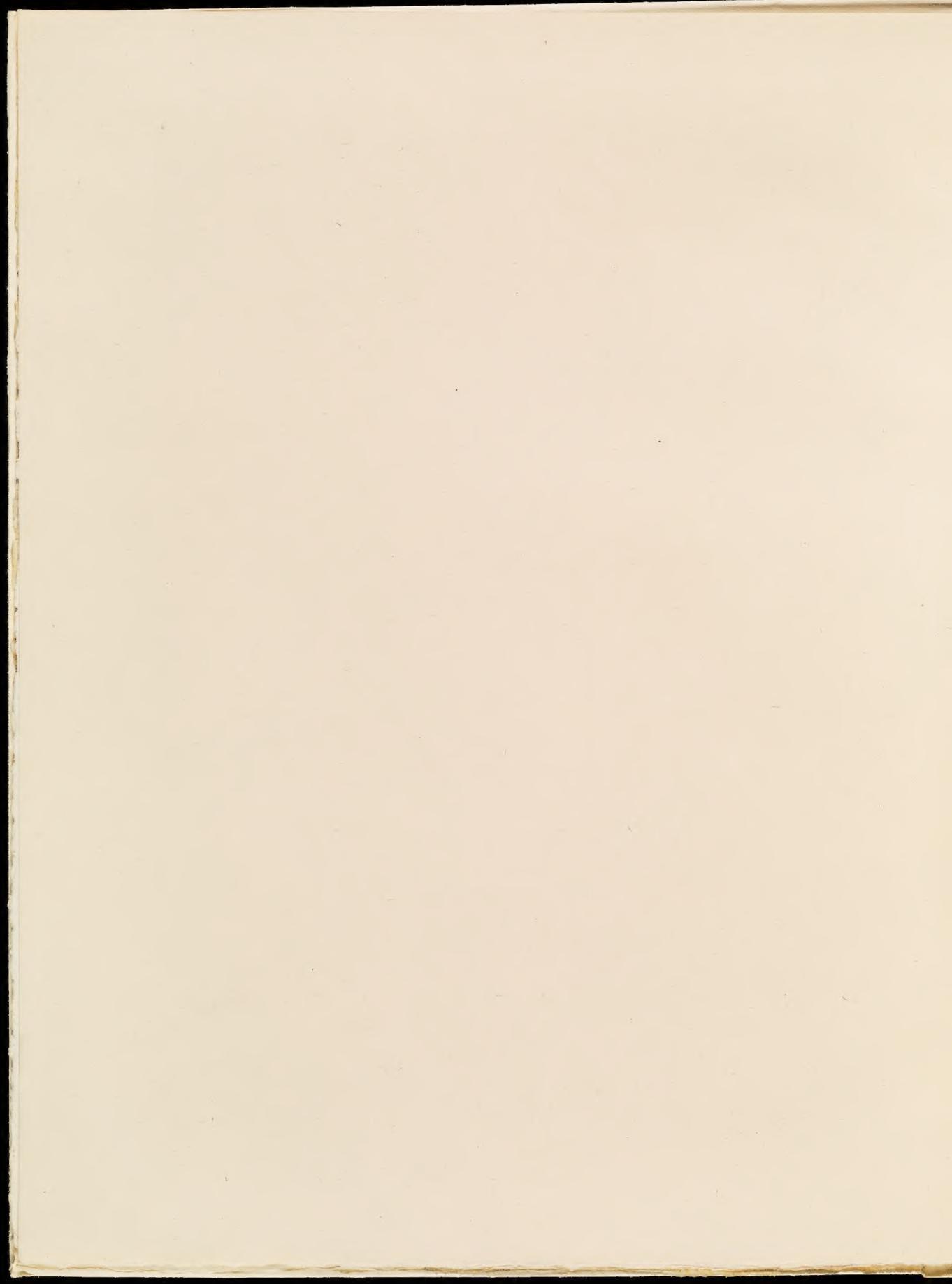






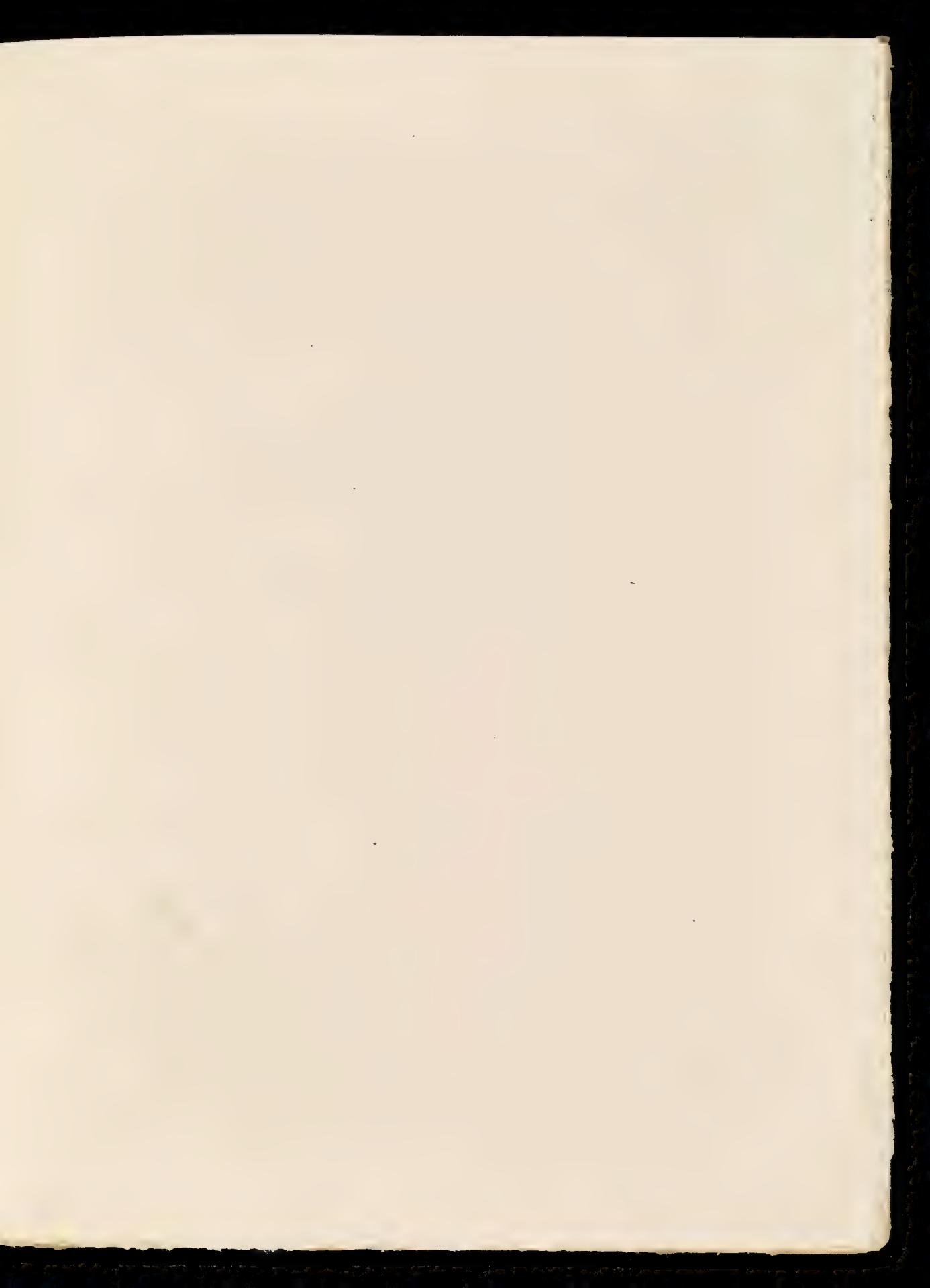












One hundred and six copies of this catalogue have been printed, of which six are for presentation. Each of these one hundred and six copies contain an original print of the etching "Trees and Fields" signed by Donald Shaw MacLaughlan. No proofs of this etching are for sale, apart from the volume. Twenty additional copies without the original etching and bearing no number have also been issued.

The fifteen illustrations in this edition have been made from original proofs, and are hand printed copperplate reproductions.

This copy is Number 38.

A DESCRIPTIVE CATALOGUE OF THE
ETCHED WORK OF
DONALD SHAW MacLAUGHLAN







A Descriptive Catalogue of the
Enched Works

DONALD SHAW McLAUGHLIN

London
1890

The Chinese Grove



— 8 —

— 9 —



The Cypress Grove

A Descriptive Catalogue of the
Etched Work of
DONALD SHAW MACLAUGHLAN

With an Introduction by
Marie Bruette



Jack

Chicago
Albert Roullier Art Galleries
1924

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by
Albert Roullier Art Galleries

Ralph Fletcher Seymour
Designer and Printer
Fine Arts Building, Chicago

PUBLISHER'S NOTE

DONALD SHAW MACLAUGHLAN first studied painting. He had never thought about prints except as one phase of the history of painting, he had examined carefully the reproductions of Rembrandt's etchings in the Boston Library, had never attempted to use this medium, had never even seen a good original. He went to Paris to study at the Beaux-Arts in Gérôme's class and there a fellow pupil showed him some of his plates. His interest was immediately so awakened he left Gérôme's class in order to begin experimenting with acids and copper.

Of his first prints, "Sand Boats on the Seine," "St. Julien-le-Pauvre," "L'Estacade" and "St. Laurent," all done in the early months of 1899, three, the "St. Julien-le-Pauvre," "L'Estacade" and "St. Laurent" were accepted and hung in the Salon of that year.

After these initial essays MacLaughlan began to get the vision of a true etcher, and the first advance in his etcher's perception is evident in a series of six plates made at Boulogne-sur-Mer. There followed a trip to Italy during which work was put aside while MacLaughlan made his first exciting exploration of the churches and galleries. In 1900 he returned to France and began a series of twenty plates of Paris. Meanwhile he was studying constantly the great prints in the Bibliothèque Nationale.

MacLaughlan has never made preliminary drawings of his subjects. He has always worked directly on the copper. In his early work he first drew on the plate, then bit it in the old manner of stopping out. After 1910 he substituted for this conventional technique his individual method of drawing and etching alternately so that the needle and the acid are used together as one continuous medium. Thus when the design is drawn it is etched. Then all parts relating to each level of the design are rendered in turn as complements to the decoration, so that they are in effect a series of proof states each complete in itself and all on the same ground. Since he has perfected his personal technique he has made it a rule not to touch the needle until he has in his mind the perfect vision of his theme.

MacLaughlan has found that pure nitric acid is the most successful medium for his method of working. When he first began he experimented with various acids, then returned, first to diluted nitric then to pure nitric. The "Road Songs," "Evening

Publisher's Note

"Light" and "Treviso Waters" were all bitten entirely with pure nitric. The "Dutch Mordant" used by Haden and many others he finds too unresponsive.

MacLaughlan has always done all of his own printing. He found it at first the most difficult process in the art largely because there was so little codified information on the subject available. In time, however, he worked out his own methods, first with a very small press then with a larger one which he still uses.

Both ink and paper he considers of extreme importance and to both he has given most careful attention. His ink he has always ground and prepared himself. He feels that his results quite justify the long and arduous labor involved.

Three kinds of paper have been used for his impressions. Whenever possible he has used old European paper, usually Italian of the Sixteenth or Seventeenth or occasionally of the Fifteenth Century. To get this paper he has searched constantly in all corners of Europe, often finding only a few sheets at a time attached to old and otherwise worthless manuscripts but occasionally coming across larger stores that have been left unused through the decades. Though it is difficult to get a sufficient number of sheets of similar quality for an edition, MacLaughlan prefers it to any other paper both because of its intrinsic beauty and because of its durability. It was made by hand, of course, of pure linen rag, sometimes with bits of silk through it that strengthen it greatly and was sized with parchment. A proof on this paper has the advantage not only of beautiful texture and durability but also of mellowing with age without ever losing its freshness.

Occasionally however this Italian paper, which was dried on felt cloths in the sun, is too rough for a plate. Then MacLaughlan uses by preference a fine Japan made long before the introduction of machines, an unusually fine quality of the type of which he fortunately obtained a supply at the Paris Exposition in 1900. Practically the entire edition of the "Lauterbrunnen," for example, is printed on this. For some of the proofs he has used the hand made vanGelder.

From 1899 to 1906 MacLaughlan usually printed an edition of each plate of about thirty. From 1906 to 1908 his average edition was fifty. But this gave only ten proofs each for England, France, Germany and the United States. He expanded subsequent editions therefore to an average of sixty. Outstanding exceptions are the 'Canal of the Little Saint' in 1909 of which only forty copies were made and "Low Tide" in 1910 of which only twenty proofs were made.

All the plates described in this catalogue have been destroyed with the exception of (No. 12) "Lion Column Venice," (No. 50) "Ruelle du Pêcheur," (No. 92) "Draught Horses," (No. 118) "The Dance of Spring."

Publisher's Note

In 1901 approximately ten small plates, averaging $2\frac{1}{2} \times 3\frac{1}{2}$ inches in length, of Old and New Paris were made to illustrate a projected book of Monsieur Henri Béraldi. Monsieur Béraldi's death intervened before the book was prepared and it is not known whether the plates are still in existence, or, if they are, where they may be. As far as is known only one proof of one plate was ever printed and the history of this proof is also unknown.

This catalogue includes only the plates etched before 1920. From that time to the date of publication, 1924, additional plates have been made. These are: "San Trovaso," "The Canonica," "Iden Roadside," "Sussex Hedges," "Trees and Fields," "Sussex Landscape," "Landscape with Fisherman," "The Abandoned Farm," "Towers and Gardens," "By the Salute," "Midnight Venice," "The Piazzetta," "Under Formosa's Bridge," "Palazzo Doria," "The Ca D'Oro," "Canal of the Loggia," "Garden Canal," "Saint Mark's," "Young Girl Reading," "Sunlight Façade," "On the Fondamenta," "The Storm Canal" "The Enchanted Pool," "Iden Wood," "Pastoral," "Sussex Days."

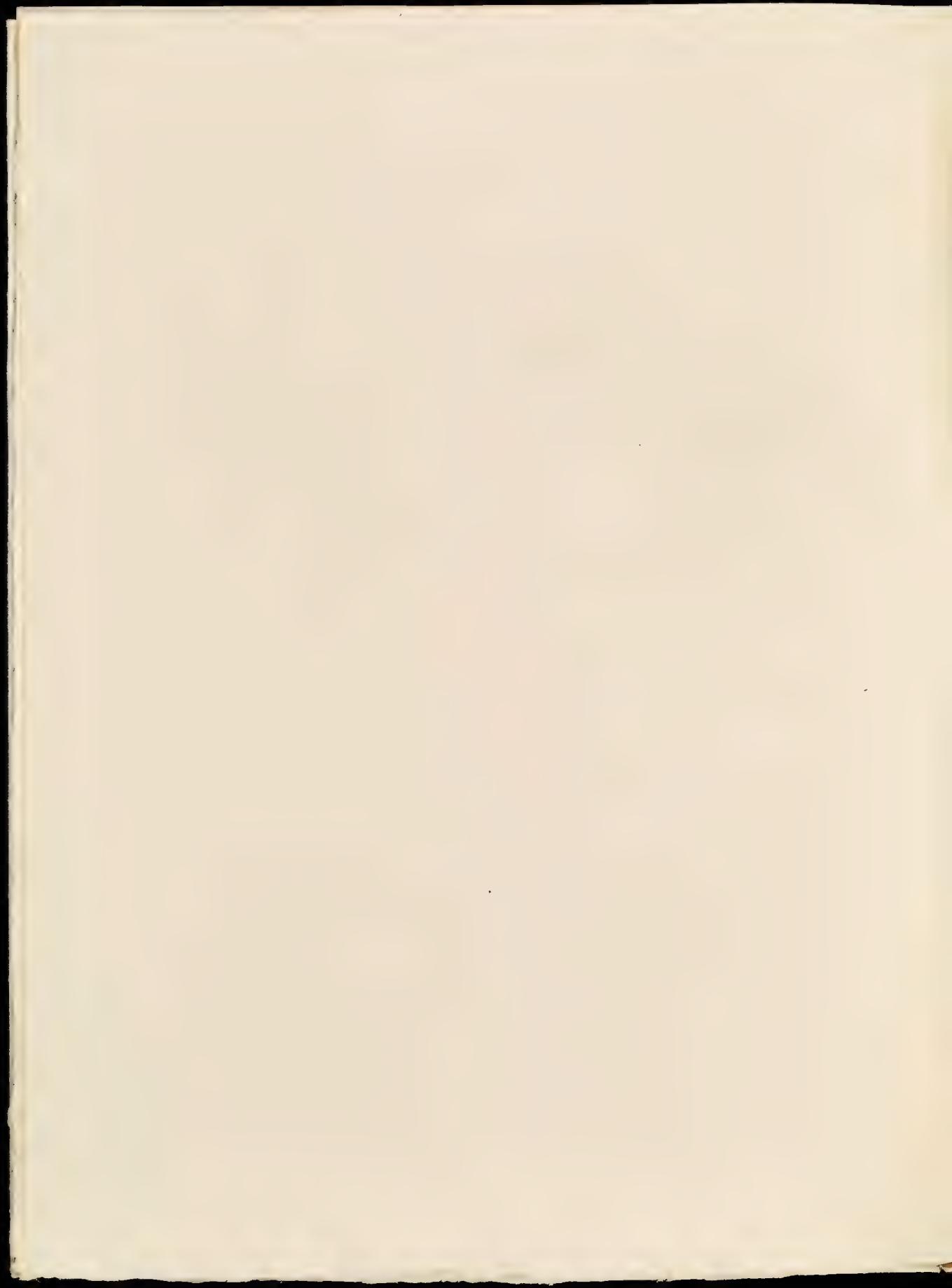
The descriptions of these plates have not been included because all of these are still extant and are, therefore, subject to possible further states and subsequent publication. It is the intention of the publishers to issue supplementary catalogues from time to time when the plates have been destroyed and the descriptions can in consequence be final.

Chicago, December, 1924.



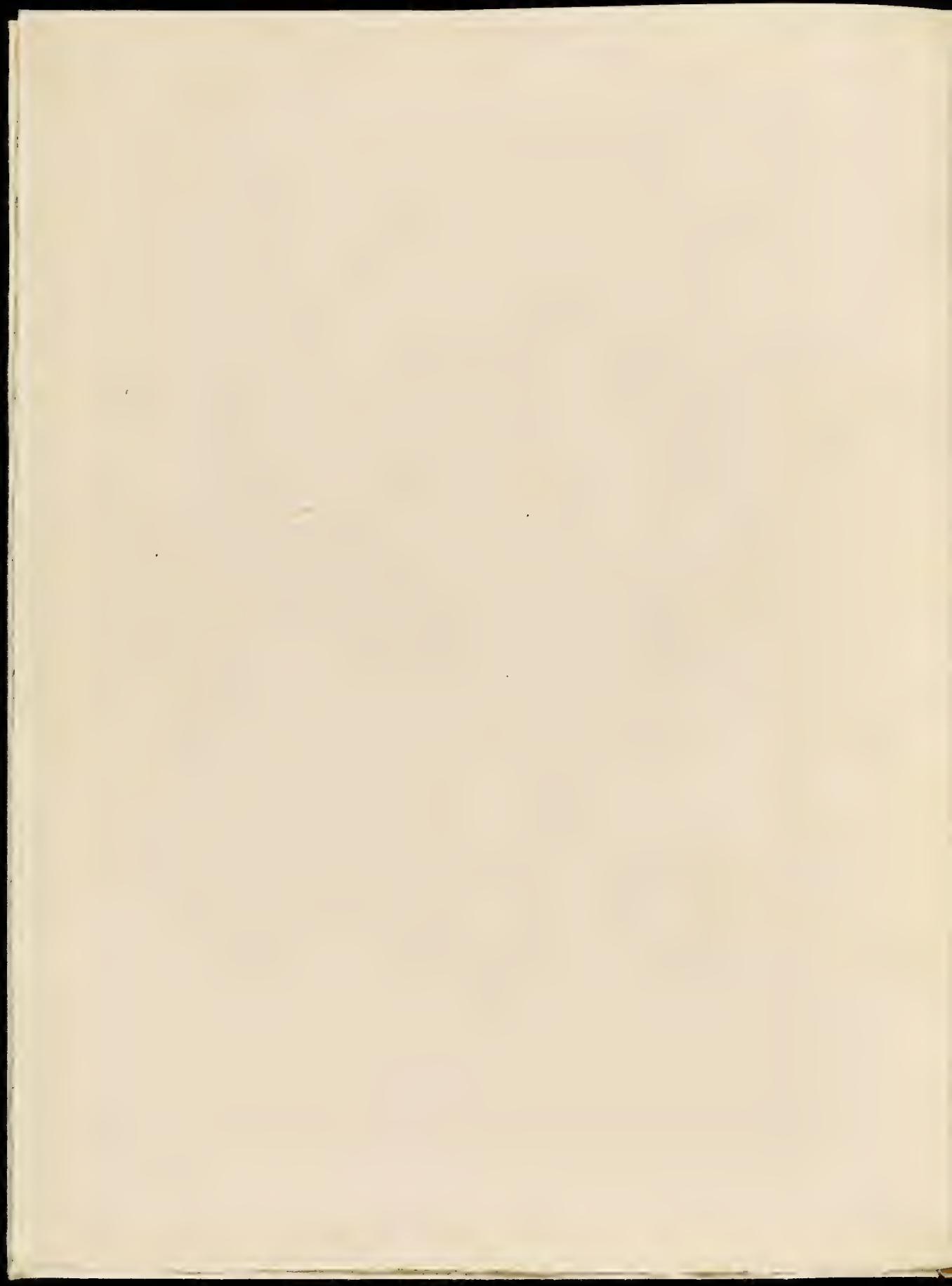
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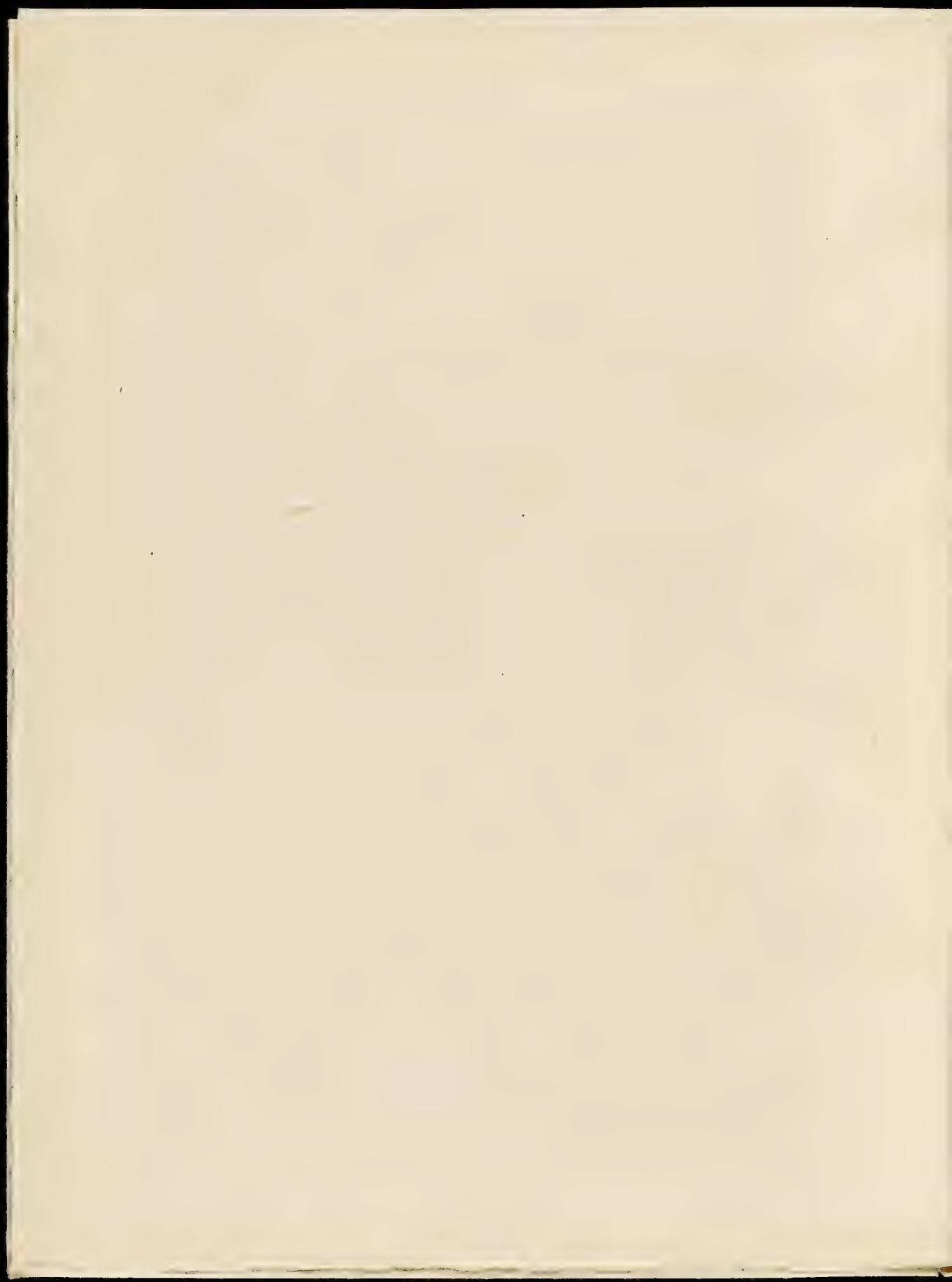


TREES AND FIELDS

An original etching

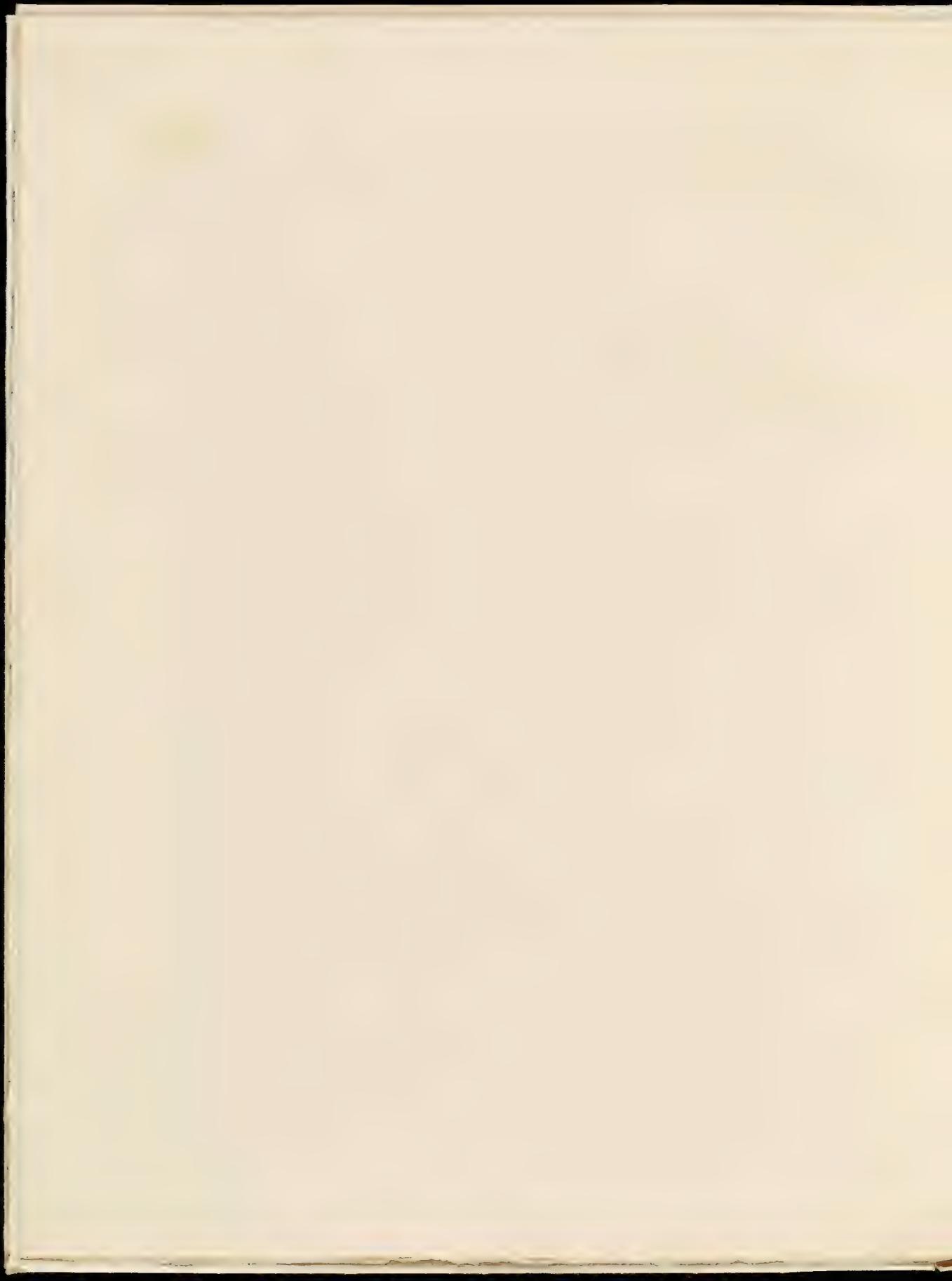
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Donald Shaw MacLaughlan

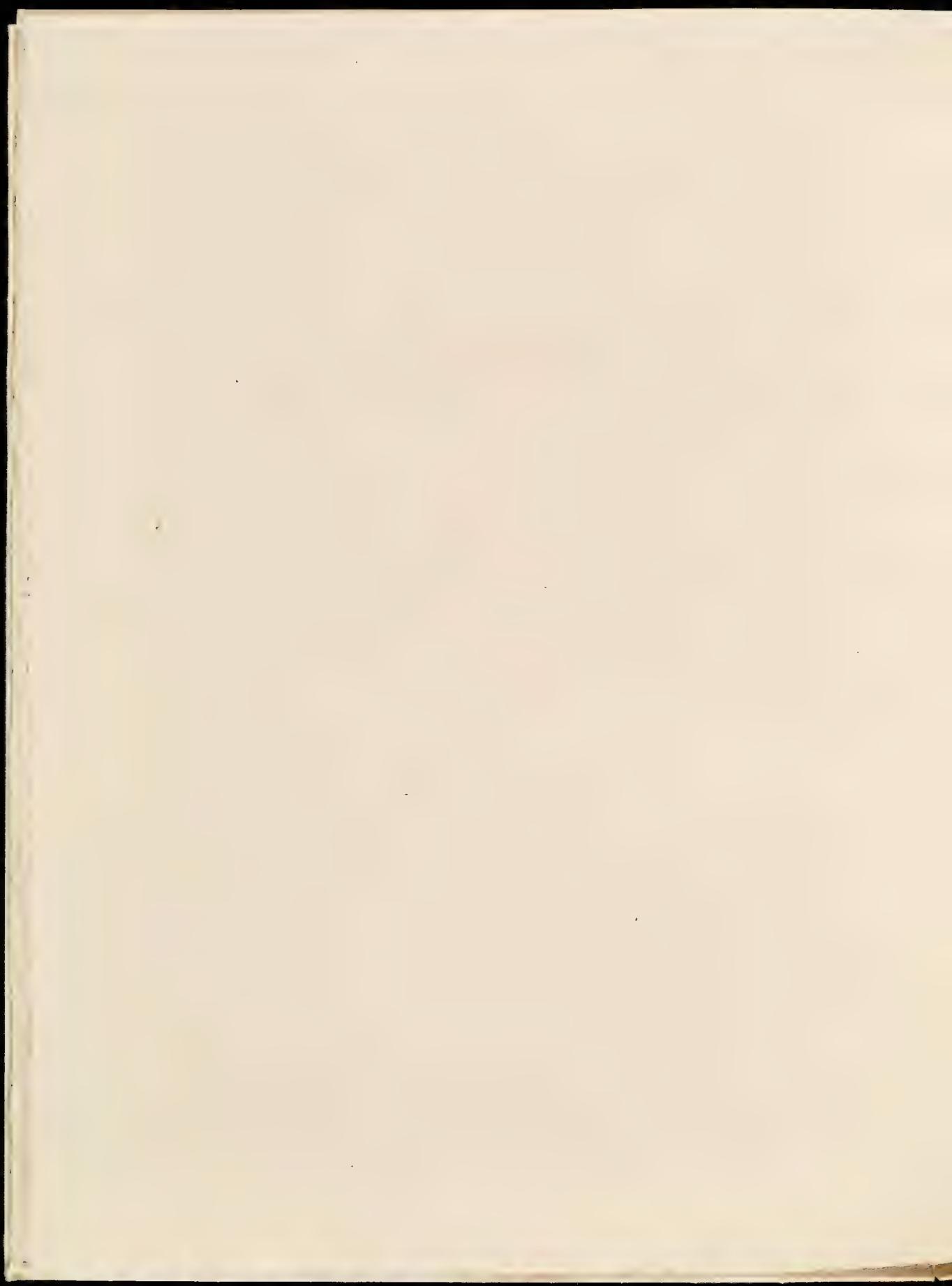




D.S. MacLAUGHLIN 1980.



INTRODUCTION
DONALD SHAW MACLAUGHLAN



INTRODUCTION

DONALD SHAW MACLAUGHLAN

THE brilliant work of Donald Shaw MacLaughlan offers one of the most interesting portfolios of his generation, its import largely based upon its originality. The most individual etcher America has produced since Whistler brought its etchers into cosmopolitan range, Mr. MacLaughlan by conclusive achievements has steadily advanced to a position among the foremost of his contemporaries, its significance based upon the measure of his greatness.

Contemporary criticism takes on no definite weight until endorsed by a succeeding generation—a truism established by a series of disconcerting precedences. Despite its warning note, it is with the utmost confidence that the enthusiast approaches the work of Mr. MacLaughlan, for so wide is the range of his accomplishment, his portfolio refutes all argument. To those who hesitate before new methods and who cherish the restricted prerogatives of the "perfect line," Mr. MacLaughlan establishes his position by a series of distinguished plates, executed within its strictly lineal character and the methods of those masters, who have formulated its traditions. To those who demand that an executant gives evidence of original mastery and who would extend its boundaries, his later work takes on the color and fascination of the innovator, and offers technically the most consistent application of impressionistic principles that the medium records.

As distinctive achievements, Mr. MacLaughlan has to his credit, a powerful interpretation of mountain landscape produced in the medium of pure etching. Turner, whose fame in black and white is closely identified with his passion for mountain scenery, used the etching needle largely for the basis of his compositions, but in his finished plates turned to the aid of mezzotint, a medium he found pre-eminently adapted to the translation of those lofty emotions commonly aroused in the presence of mountain landscape, and which strongly colored his vision. For his interpretations, Mr. MacLaughlan relies solely on the needle, his initiative and supremacy in this difficult attainment practically unassailed.

No less strongly individual is the spontaneous freshness he transmits to his later version of Italian landscape. Manifesting a primary interest in the phenomena of light, Mr. MacLaughlan has approached his subject matter in the mood and

Introduction

with the aims of the impressionist, and interprets with new vigor the lyricism of Nature as induced by the exhilaration of the sun's rays. Based on a close observation and analysis of the visible nuances of light and shade, the success of his experiments depends upon the accurate distribution of the infinite values he perceives. A high order of artistic sensitiveness governs the clarity of his vision, the full and lucid tone that he attains, carrying us to a new, high note in the scale of landscape etching.

Possessed of creative vision, Mr. MacLaughlan has given convincing proof that he has a definite message of his own. The creative artist places upon his motives an emphasis more insistent than the one that Nature bestows. Though the force of a personal vision is often powerful enough to revitalize the obvious, it is the hitherto unemphasized truth that he aims to put before us. The depth of his own understanding gives him clear insight into the work of his confreres, a fact which forbids him telling again those truths that have been perfectly set forth. It is this insight which permits him to wander where he wills, now venturing into unknown fields, now working over well worn territory, unhampered by the visions of his predecessors, which dominate the imaginative qualities of less creative minds. His recognition of their presence is made manifest in his complete respect for their fulfillment.

Mr. MacLaughlan has given us a vision of the familiar Thames not heretofore emphasized, and returning to the Venice of Whistler, dwells upon fresh truths of atmosphere and sunlight that give no evidence of a repeating note.

Donald Shaw MacLaughlan

Of Scotch ancestry, Donald Shaw MacLaughlan was born in Charlottetown, Canada, in 1876. His family later removed to the States, the city of Boston holding prior claims upon him as a resident. His preliminary art training began at the Massachusetts Normal Art School. In 1898 he went to Paris, ostensibly to study painting, and for that purpose entered a course at the École des Beaux-Arts. In 1899, Mr. MacLaughlan etched his first plate. Endowed with the rare temperament inherent in the etcher, a fact which critical commentation was quick to recognize and accord him, the difficult problems of etching offered the training of which he was in search. Possessed of unusual powers of concentration, his work gives evidence of immediate harmony with a medium whose ultimate aims proceed on lines tending to further their development and control.

For a period of fifteen years, Mr. MacLaughlan confined his expression closely to the etching needle. He has since divided his time with work in water-color and in oil. The positive qualities which distinguish him as an etcher, the freedom and directness of his line, have readily initiated him into the medium of water-color, which makes it appeal to him in its stronger and more virile aspects. With a natural aptitude for color, which he directs along lines that imply knowledge as well as individuality, his pronounced success in this medium arouses much interest in his work in oil, which while tentatively shown has not as yet been placed on general exhibition.

The distinctly original achievements of Mr. MacLaughlan's career as an etcher, began with the publication of the Swiss plates in 1908. Interest centers in them and in his subsequent production, but to the student of his work, who would enter into the influences conducive to his development, the years ante-dating are fully as significant. Between 1899 and 1907, Mr. MacLaughlan etched about one hundred and fifty plates, which range from the serious efforts of the earnest student to prints which rank with the best of his portfolio. The effort to distinguish in them his natural qualifications as an etcher, as well as the contacts through which he gained technical control, soon establishes the fact that the influences indicated are mainly exerted along technical lines. His frank and courageous study of Rembrandt's mastery, his earnest application to the genius of Meryon, show no close affinity with the spirit of these masters. The one strong mental influence discernible seems to manifest itself in the intangible attribute known as style. Not distinctly traceable to any one master, it identifies itself in a temperament

Introduction

akin in its studious sobriety to the master engravers of the 16th century, whose patience was carried to such a fine austerity of purpose that it became in itself a distinguishing trait of their genius.—The formal precision of Mr. MacLaughlan's handling, the restraint implied in the ordered symmetry of his designs, are reminiscent of their sobriety in composition. In such plates as the English Lynton and Meloncello of the Italian series, we come close to it, but even where the outer analogy is less in evidence, it persists in intangible form to dignify all of his early production. In view of this sincerity, it is pleasant to record that critical commentary was early directed to Mr. MacLaughlan's efforts. His keen appreciation of the higher attributes of his medium, combined with the obvious tenacity with which he approached his technical problems, brought him the consideration of both critic and connoisseur.

Etching in France, in Italy and in England, his early motives are divided between architectural subjects and those of pure landscape interest. Many good plates were done in Paris. Quai des Grands Augustins remains undoubtedly the most ambitious plate of the Paris series. The large intention of its design is characteristic of his artistic impulses. That the plate is comprehensive of much detail rather than a mastery of synthesis is obvious. In selecting his essentials, Mr. MacLaughlan has wavered before the arbitrary choice implied in their selection. From a very fullness of observation, he has amplified his synthesis to a point that modifies his purpose. Indicative of the mind of the etcher in the process of becoming fully comprehensive, it makes interesting comparison with the Cypress Grove and the Lauterbrunnen, two plates of corresponding compass, which in executive grasp of subject matter and unity of design, have not been surpassed in Mr. MacLaughlan's generation.

Of the Paris plates, there is more complete fulfillment in the two drawings of the Towers of St. Sulpice. These plates bear the early date of 1900 and are fully representative. In them the fine austerity with which Mr. MacLaughlan approaches his subject matter, is easily apparent. The certitude of their draughtsmanship is no less marked than the cultivated understanding, he brings to his interpretation of architectural structure. The medieval character which still spreads its sombre shadow over the old quarters of Paris is evoked with genuine significance. The smaller plate, La Petite Tour, combines a variety of interests. In the foreground, a passing religious procession vividly animates the scene. Knowledge of finished modeling enters into the drawing of the individual figure subjects; energy of movement is conveyed in their groupings. To the right of the plate, a

Donald Shaw MacLaughlan

pair of sturdy draught horses is seen, which show close application and knowledge of animal form.

In a letter, made public in 1911, Mr. MacLaughlan records that at this period, he made many drawings from life in order to gain knowledge of the characters and movements he desired to portray. For the groups used in the Cypress Grove, 1904, large drawings from life were made before the figures were drawn upon the copper. It is interesting to stress this point, the intimate knowledge of detail deemed essential to his purpose, in view of its ruthless sacrifice, when later the visible world assumed for him the form of rhythmic pattern.

In addition to the Paris plates, there are interesting etchings made in Rouen and Boulonge-sur-Mer, while a journey to Devonshire, England, produced among other coppers, the rare and beautiful Lynton.

In his series of early landscapes, Mr. MacLaughlan clearly emphasizes his natural qualifications as an etcher. Poigny, the Certosa, Tivoli, Emelia, culminate in the splendid plate known as the Cypress Grove. Of the latter, the informed French critic, Octave Uzanne, wrote: "The Cypress Grove is as seriously established, executed and rendered, bit by bit, to the last delicate detail of the foliage as one of those etchings of the heroic period of the 16th century, when the patience of the engravers was a virtue equal to their passion for the finished work."

In the practice of a deliberate restraint, in the ability to sustain the spontaneity of his impressions with cumulative force, while the hand proceeds calmly, even slowly, to their translation, Mr. MacLaughlan's work as a young etcher, reveals a subdued intensity of ardor, which in itself exerts a compelling fascination and does much to heighten the wide scope which his portfolio presents in its emotional quality, no less than in its technical range.

The superb effort of the Cypress Grove established his convincing mastery of synthesis. To the master of concentration, few motives are powerful enough to justify the extremes of summary expression. Applied to lesser themes, the concentrated essence runs too thin; simplification without detail implies a paucity in subject matter. The master of concentration seeks as he goes to give the sum of many truths. Simplification with him manifests itself in unity of design. The unity of the Cypress Grove is apparent. The fine perfection of leaf and branch so unobtrusively set forth in all their intricate beauty; the finished modeling of the figure subjects, the natural grace of their groupings, are held in strict correlation to the dignified simplicity of the central theme; the whole conception one of great serenity, its classic purity far removed from coldness.

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Through the succeeding years, Mr. MacLaughlan has turned but rarely to the moods and methods of these early plates. Few will regret his preferences for the adventures of the open highway, but such beautiful plates as the Canal of the Little Saint, 1909, and the two distinctive coppers known as the Cornish Landscapes, 1913, indicate the contents of his portfolio had his individual vision followed more closely the beaten paths.



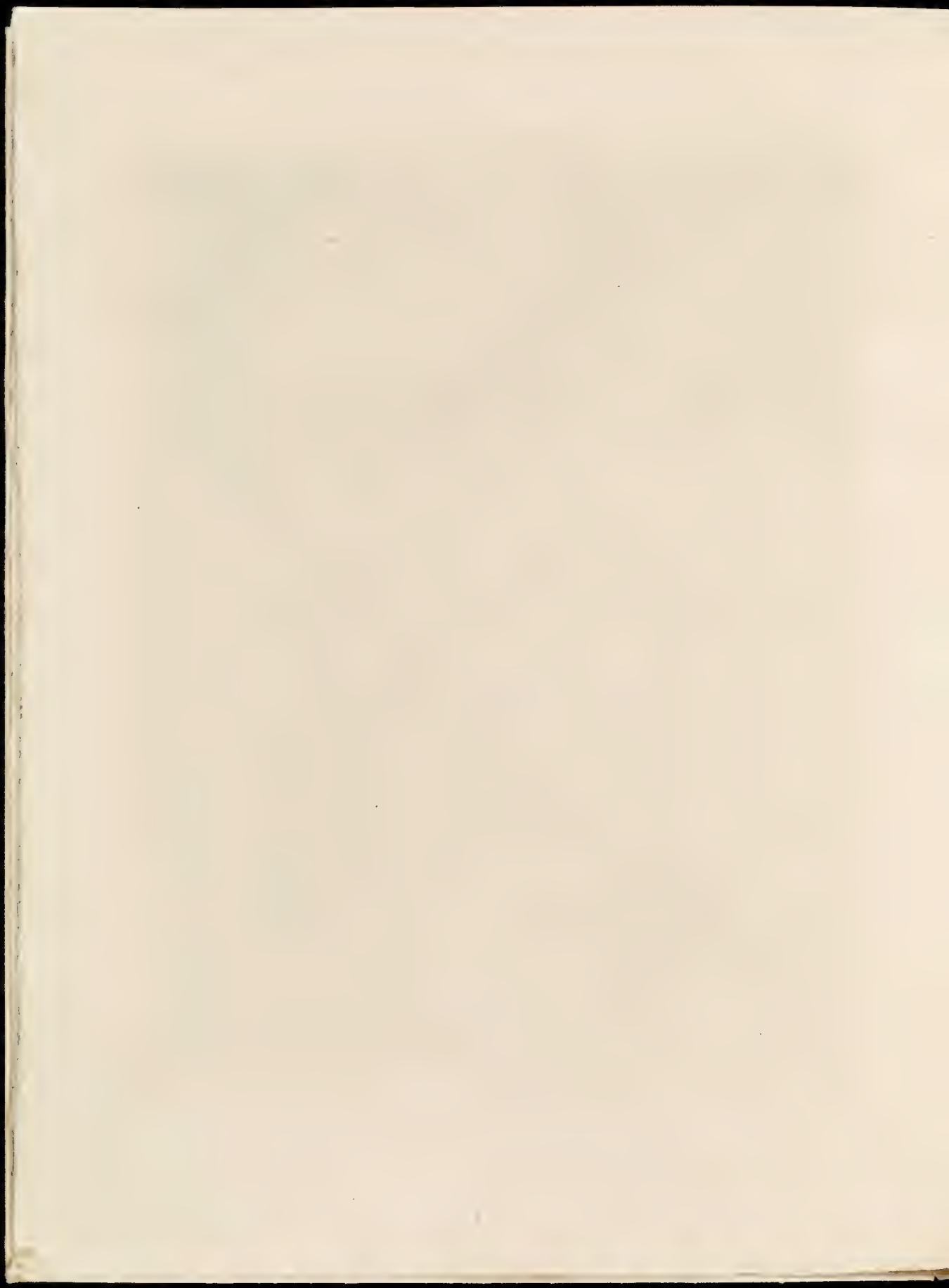
The Lauterbrunnen

Introduction

The first 30 numbered pages of Mr. Murchison's collection of Indian documents were written in the early 1800's. These were copied by Mr. W. H. Brewster, and are now held by the Peabody Museum of the Harvard University (see Brewster, 1908), and the remaining 100 or so pages are now in the Canadian Museum of the Rockies (see Gosselin, 1913). The present volume is divided into two parts, the first containing the numbered pages, and the second containing the unnumbered pages.

The Language





Donald Shaw MacLaughlan

In attempting to analyze the qualities which mark Mr. MacLaughlan for high consideration in the ranks of modern etchers, the Swiss plates, the greater number of which were produced in 1908, warrant the highest consideration. So commanding a motive as mountain landscape has been seldom attempted in the medium of pure etching. Its magnitude calls into action the highest faculties of the comprehensive mind and renders it correspondingly frank in its pitfalls for self revelation.

Technically, the Swiss plates conform to the higher lineal traditions of the art. The free, explanatory line, boldly applied, is constantly resorted to. In their mental grasp, they are strongly individual, revealing an outlook, original and creative, that stamps them indelibly with the force of a personal vision. The work of an artist, suddenly, it would seem, awakened to the full realization of his creative power, their freshness removes them definitely from the seriously established plates, he has hitherto executed along traditional lines.

Comprehensiveness is accounted the supreme essential of the great etcher. In the art of suggestion, the etcher's needle leads all other instruments. But while the medium permits expressions of the utmost power, its limitations are proportionately rigid and exacting. The expression, of necessity, must be brief and summary. The etcher is permitted to speak only in essentials. To select them, his sense of scale must be unerring, as it involves their gradation in the line of their relative importance. Primarily, he must possess and hold until completion, an executive grasp of the subject in its entirety. So run the traditions of the art.

The technical problems of the Swiss plates are of a nature to temper the enthusiasm of the most dauntless of temperaments. To express broad range of vision, to give the full realization of austere heights and profound immensities of space, to suggest an infinitive variety of life and color by aid of the needle alone, presuppose a vast accumulation of relative knowledge and call forth a supreme effort in the synthesis. It is a synthesis that implies the most powerful forces of concentration brought under complete control; a synthesis that could only emanate from the broadly comprehensive mind.

In examining the Swiss plates, it is difficult to avoid immediate discussion of the Lauterbrunnen. The penetrating integrity of Mr. MacLaughlan's observations, the wealth of devoted interest and analysis, that to the most casual of observers, enter into his study of mountain landscape, seem to culminate in this

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heroic conception of the Lauterbrunnen valley. In its comprehensive grasp of a motive, than which there can be none more all embracing; in its mastery of composition based on a true instinct for proportion, it has been acclaimed a masterpiece.

The perfect placing of the composition in relation to the copper, alone marks the plate for distinction. The two great heights which frame the entrance to the valley are simply and directly given; the knowledge which enters into the placing of the few, decisive shadows, indicative of the wisest economy in selective power. The eye leaves the well defined rendering of the foreground to find immediate interest in the distant, snow clad peaks. The sense of powerful perspective is admirably sustained. To attain it, all the detail of the middle distance is subserved, in contrast to the finished modeling of the mountain heights, the intimate rendering of the fertile valley.

By high authorities, the Lauterbrunnen was accorded immediate recognition. Sir Frederick Wedmore, foremost among the English critics, was quick to recognize its elements of greatness. In 1908, he spoke as follows: "It interests me, first, to be informed that Lauterbrunnen was the outcome of a sudden sense, upon the part of its author, of the Alps' impressiveness. Mere snow heights and inaccessible pine woods had been a bore to him—they were a something with which humanity had little to do. Suddenly there came to Mr. MacLaughlan—and perhaps one reason why I enjoyed the plate so profoundly is that I have felt in quite that way myself—suddenly there came to him a sense of the amazing and thought inspiring contrast between the austere heights, the vast stone masses, and the companionableness and fertility of the peopled plain. And that is what he has interpreted—made clear to us. With high imagination and with masculine art, with a hold upon reality, the firmer and more intense because of all he has received in his poetic vision, he has brought the two together. The Lauterbrunnen is a record and it is a creation." High praise for a young etcher and from an authoritative source; parise which its author did not hesitate to repeat in even stronger terms, whenever he had occasion to speak of Mr. MacLaughlan's work.

While Mr. MacLaughlan draws directly on the plate in the presence of his motive, the following extract from a letter made public in 1908, descriptive of the Lauterbrunnen, is indicative of the informed knowledge with which he approaches his subject matter, the numberless impressions he gathers day by day and which enter into the ultimate precision of his mental concepts. The vision becomes ineffaceable, before the hand begins the work of translation. "I spent several

Donald Shaw MacLaughlan

days drawing this plate, climbing up the mountain side at gray dawn, returning only at the day's end. At the close of the first day, a heavy fog gathered upon the higher snow fields. Fortunately, in the meantime, I had completed the upper portion of the plate. The fog continued to settle slowly, so that at the end of the third day, it had completely enveloped the mountain and the higher part of the valley, and so when the last line was drawn, I was unable to see beyond the foreground. Had my plate depended then upon seeing all the design before me in Nature, I could never have accomplished it."

The power of expressing infinite space with the greatest economy of line is again exemplified in the Bernese Oberland, a view of the Alps from the Rochers de Naye, published in 1910. The success of this fine plate has been somewhat overshadowed by the more popular Lauterbrunnen. Lacking the human interest of the fertile valley, which to many brings the latter into more intimate understanding, the Bernese Oberland makes strong appeal to those whose passion for mountain scenery delights in the unconfined freedom of vast solitudes. Necessarily topographical in its panoramic survey of rolling mountain peaks, it admirably suggests as well the sense of mental uplift associated with the clear, cold atmosphere of high altitudes and wide areas which have escaped the confining hand of man.

Though richly imaginative in their powers of suggestion, the force of Mr. MacLaughlan's artistic vision is rooted in his grasp of material fact. The truths he has to tell he finds direct in Nature. Her fundamental verities inspire him to utterance; her changing moods prove a constant source of revelation. In them he finds poetic vision, and makes no excursion into the distinct realms of the imagination which color the image of the great visionary. The dramatic rendering of the Grimsel Pass, would, at a cursory glance, tend to prove it an exception. Grimly forbidding in its intensity, the inaccessible peaks portrayed, the uttermost recesses of the earth where tempests breed and avalanche and desolation follow quickly in their wake, in reality are known to few, and might well be attributed to some vivid conception of the imagination. But a closer study assures us that Mr. MacLaughlan is again giving us a faithful transcription of Nature, illumined by a mind acutely sensitive to profound impressions. Mr. MacLaughlan must have penetrated close to these very fastnesses and sensed the impending danger of icy isolation, to have so effectually visualized the symbol of Nature, where she is pitiless. Technically a triumph in its harsh clash of black with white, the cycle of the Swiss plates would be incomplete without the Grimsel, a powerful transcription of Nature in terrifying mood.

Introduction

In the equipment of an artist, originality proves a strong determining factor. It is the high prerogative of the great artist to permanently widen our outlook, to increase our capacity of appreciation and understanding by enforcing the light of his personal vision. In the measure of this capacity, we speak of his originality. To say that an artist is original does not imply his presentation of that which is new and unknown. It in no way implies the presentation of the eccentric or the bizarre. Originality in art consists in the placing of an individual emphasis on the motive the artist selects, an emphasis more insistent than the one that Nature bestows. This emphasis lifts the motive from its fellows and vivifies it so intensely that the impression remains indelibly intensified in the mind of the spectator. Its effect upon the latter is to quicken the play of his imaginative powers, and he continues to recognize with a like degree of emphasis, the same and kindred subjects, whenever he encounters them in their natural surroundings. A thousand inarticulate poets must have felt the beauties of night, before Whistler visualized them for universal recognition. Perhaps only a score had consciously sensed the grace of gesture, the beauty of many a bent head until Joe's Bent Head came to remain with us.

With the production of the Thames Set, Mr. MacLaughlan makes further and distinct claims of originality. The force of his individual emphasis throws into bold relief a version of the river's life not heretofore accentuated. With the restraint in selection, which one learns to associate with his choice of subject matter, in the Thames plates, he confines himself to the surging activity, the pulse of the commercial life which animates the river. A difficult motive, its realization calls into play every resource of his art. Resolutely turning aside from the ineffaceable vision of Whistler's which dominates the Thames, he as resolutely subordinates the familiar amenities of composition which the architectural background of the river readily affords. Uncompromising is the necessity which drives the commercial life of the great city. It is apparent that the unusual rhythms which Mr. MacLaughlan employs in his syntheses make no attempt to hide the obvious difficulties which confront him. So unfamiliar an attitude appears alike uncompromising, although in harmony with the projection of its abrupt and vivid truths. The result is a new version of the familiar Thames, irrevocably linked with his needle alone.

In several notable instances, the highest critical commendation was given to the Thames plates. That the warmth of enthusiasm which popular approval



The Pool

Introduction

In this section I will attempt to make a brief introduction to the history of the book of Job, its authorship, and its place in the Hebrew canon. I will also discuss some of the major themes and motifs of the book, and finally, I will offer some observations on the book's literary style and structure.

The book of Job is one of the most famous and beloved books in the Hebrew Bible. It is a story of a man named Job who is afflicted by a series of misfortunes, including the loss of his family, his wealth, and his health. Through his trials, Job learns the importance of faith and trust in God, even when he cannot understand why bad things happen to good people. The book is also known for its powerful language and imagery, and its exploration of the nature of suffering and the relationship between God and humanity.

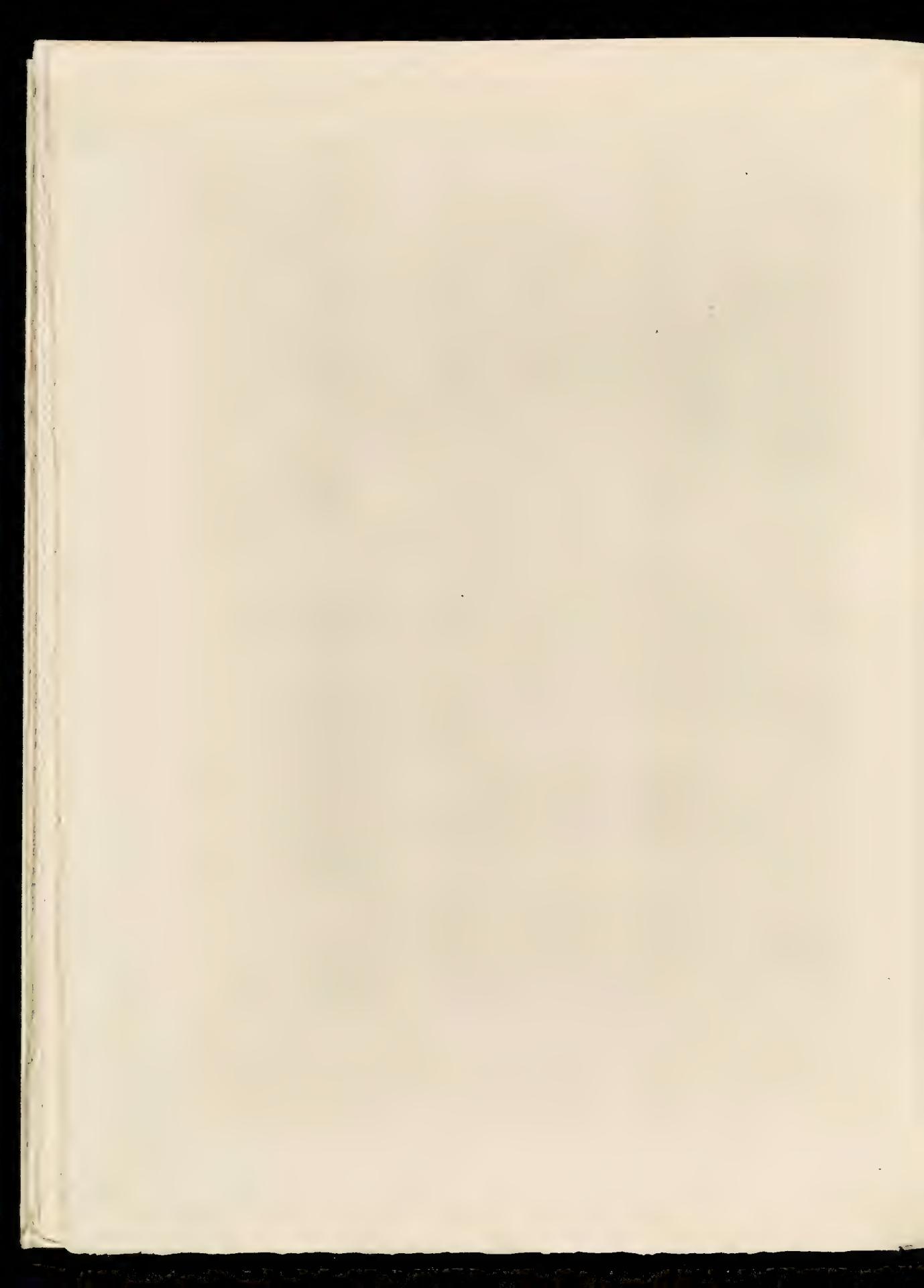
The book of Job is often compared to the Book of Psalms, which is another important book in the Hebrew canon. Both books explore the relationship between God and humanity, and both contain many powerful and moving poems. However, the book of Job is unique in its focus on the theme of suffering and its exploration of theodicy, or the question of why bad things happen to good people.

The Book of Job

With the exception of the Torah, the book of Job is the most frequently cited book in the Hebrew Bible. It is also one of the most studied and debated books in Jewish tradition. The book of Job has been the subject of numerous commentaries, midrashim, and Talmudic discussions. It has also been the focus of many academic studies, including those from the fields of literature, philosophy, and theology. In addition to its religious significance, the book of Job is also valued for its literary merit, particularly its powerful language and imagery. The book is composed of a series of dialogues between Job and his three friends, Eliphaz, Bildad, and Zophar, and between Job and God. These dialogues explore various topics, including the nature of God, the meaning of suffering, and the relationship between God and humanity. The book also includes several short poems, known as "Job's speeches," which express Job's thoughts and feelings about his suffering and his relationship with God.

The book of Job is a complex and multi-layered work, with many different levels of meaning and interpretation. It is a book that invites the reader to reflect on the nature of suffering, the nature of God, and the nature of humanity. It is a book that challenges the reader to think deeply about these important questions, and to come to their own conclusions about the answers they find.





Donald Shaw MacLaughlan

supplies has been accorded slowly, is added indication of their originality. Enlargement of vision is warmly approved by a grateful posterity. The process which calls for immediate mental readjustment is an exercise, it has been proven, most willingly deferred.

To those who enter into the difficulties which encompass the etching medium and who delight in its technical processes, the Thames plates offer an interesting field for contemplation. Here Mr. MacLaughlan follows closely the prescribed paths, but apparently he seeks problems equivalent to those of his predecessors, and in solving them, raises himself gradually to their level.

The dominant characteristic of the Thames plates lies in the vigor of their expression, the decision implied in the choice of their rapid commentary. Removed from all tendency toward purely pictorial ends, they appear singularly honest in their intention. The choice of their difficult compositions implies both individuality and confidence. The certitude of their draughtsmanship is, in itself, worthy of enthusiastic comment. For freedom in the drawing, they have seldom been surpassed. There is a buoyancy, a veritable suggestion of motion in such plates as the Rushing Tide and the Little Pool, achieved solely by use of the free, explanatory line. That the obvious difficulty of Mr. MacLaughlan's problems does at times obtrude, should detract but slightly in the ultimate appraisal of what he has achieved.

Such plates as the Entanglement call for a mastery of technicalities. Confident draughtsmanship permits the etcher to place a hugh river barge in his immediate foreground and bring the rest of an exacting composition into unity of design. The feeling of wood and stone, the weighty bulk of barge and cargo are given with an accurate and manly perception of material values. The intricate problems which the biting of this plate imply are plainly indicated. Variety of movement on the water and the bridges which compass it call for careful handling, while plane after plane is given in the long vista of bridge beyond bridge, the clear gradations of the biting under absolute control. This plate and the rarer Low Tide argue a mastery of the acid seldom brought to the test.

The fine plate known as Wind and Rain is in similar key. With more harmony in its decorative design, the rich blacks which record the symmetrical lines of the bridge, the simplicity which enters into the treatment of the water and the sensitive shore line of the middle distance, bring it within the closer range of conventional beauty. The atmospheric conditions, which give the plate its name, are fully realized; its storm sky, full of portent. The sense of motion in the barge

Introduction

of the middle distance is admirably conveyed, while the treatment of the foreground and the relation of its huge barge to the composition as a whole, again give evidence of certain draughtsmanship.

While the technical achievements of the *Entanglement* and *Wind and Rain* are so obvious as to preempt immediate discussion, the significance of Mr. MacLaughlan's version of the river's life takes on a wider manifestation in the plates known as the *Pool* and *Life of the Thames*. In them, the exacting technical test again presents itself, but it sinks into proper subordination and is lost in the genuine creative outlook, the broad scope of the artist's vision.

Life of the Thames is rightly accorded one of the most satisfying plates the river has inspired. Across the broad reach of the water the Custom House is set down in its accustomed symmetry, the repose of its handling accentuated by the world of activity which goes on before its walls. The unusual amount of detail which the foreground comprehends is brought into unbroken continuity of rhythm. The deeper vision of the artist under whose touch the scene of every-day commercialism takes on the very spirit of modernity, exerts a powerful fascination.

Even more creative is the version which the *Pool* affords. In the background, the long lines of Tower Bridge are beautifully etched. Before it spreads a bewildering maze of river life. From the ocean going steamer seen beyond the bridge, from the picturesque rigging of the sailing vessels which occupy the middle distance, the eye centers on the unwieldy craft of the river bargemen which hold the immediate foreground. The crude bulks of these barges obtrude only to lose themselves again in unexpected rhythms, which combine in an intricate pattern of original design. Broad as is the scope of this plate, it infinitely repays the most minute inspection. The closest observation governs the delicate details of the drawing and enters into the modeling of the figures which animate the barges. In a published letter, Mr. MacLaughlan records that these plates were etched entirely on the spot, the figures selected and drawn on the immediate scene.

The composition of the *Pool* offers a marked departure. Mr. MacLaughlan has forced the eye to a longer focus than our force of habit readily admits. Though the rhythms of the long vista are unbroken in their continuity, our training seeks a closer range and would stop short with the clustered groupings of the middle distance. This acceptance would imply no doubts; an established standard would support our judgment. One of the most individual plates this generation has produced, the wise collector has long since slipped it into his portfolio.

Donald Shaw MacLaughlan

The great exponent of etching has almost, without exception, imprinted his originality forcibly upon its technical side. In applying the test it is essential that manual dexterity be commensurate with mental gifts. The benefits conferred by the master are twofold. He gives in his completed works, and further enriches the medium he employs, by developing its resources in the measure of his capacity. Rembrandt brought a neglected medium to a state of perfection that established it as the greatest of the linear arts. Endowed with the true passion of the great etcher, Meryon imposed upon it the cool and tempered hand of the engraver. Whistler, in his Venice Set, broke the lineal quality of decisive outline and expanded definitely the linear confines which tradition then prescribed. Lepère's brilliant experiments with the handling of light are, by the number of his followers, proven the outstanding influence of his generation. Zorn, the individualist, introduced a master's stroke, and established a point of new contention.

On leaving Mr. MacLaughlan's series on the Thames, we come to a phase of his work which bears directly upon his technical contribution. In the ultimate appraisal of his work it assumes the utmost significance. The majority of the Thames plates bear the date of 1910; a few of the important ones were published in 1913. Etching through long intervals in Italy, Mr. MacLaughlan produced during the same period, the series of original coppers which are generally referred to as his later Italian plates. For unconventional freedom in their handling, for unfamiliar flexibility of line, they establish a precedent which brings him close to the role of the innovator. In a restricted medium, Mr. MacLaughlan has essayed the full aims and methods of the impressionist. Upon the part of the spectator this innovation imposes a drastic readjustment, for many of the principles involved appear violently opposed to the traditions which define its lineal character. In compliance with the methods instigated by the painters of the movement, Mr. MacLaughlan becomes analytic in his vision. The established order of synthesis, based on the accurate gradations of detail, cumulative in ascending scale, is radically reversed. Objects are no longer emphasized according to the importance they assume in relation to the needs of man. Emphasis takes on the less insistent aspect that Nature imposes. The phenomena of light which animates the surface of the world, supersedes interest in the objects it reveals. Our interest is quickened in the beauty of the arabesque, which exists wherever there is play of light. Individual emo-

Introduction

tion in the presence of subject matter is merged in the passionate pursuit for clarity of vision.

Establishing a residence in Asolo, in the Province of Venetia, Mr. MacLaughlan has wandered freely through the Italian countryside. The full radiance of Italian sunlight, the magic touch of animation, becomes the dominant motive of his themes. Brilliant interpretations of both cities and landscape follow. On its technical merits alone, the White Palace of 1911, aroused unwonted enthusiasm. The clear light of the Italian sun is reflected from the white walls of the marble palace, the intensity of pitch sustained by shadows scarcely less luminous in quality. The beauty of its arabesque is marked by unusual flexibility in the use of line; sharp definitions of form are modulated to blend into the intricacies of pattern. It recreates for us a Venice not unfamiliar, but in adding the lyric intoxication of the sun's rays, Mr. MacLaughlan imprints an individual stamp in terms so lucid as to bear the aspect of familiar truth. Beauty of pattern of more conventional design distinguishes the Song from Venice (1); but interest in atmosphere again dominates, its lyric note rising steadily above the variety of incident which the plate records. The full radiance of the Venetian Noontide, luminous in the heat of the summer's day, the open stretches of sunny countryside so richly conveyed in Fields of Asolo and Giorgione's Land, carry us to the point where the exhilaration of the sun's rays merges close to melody.

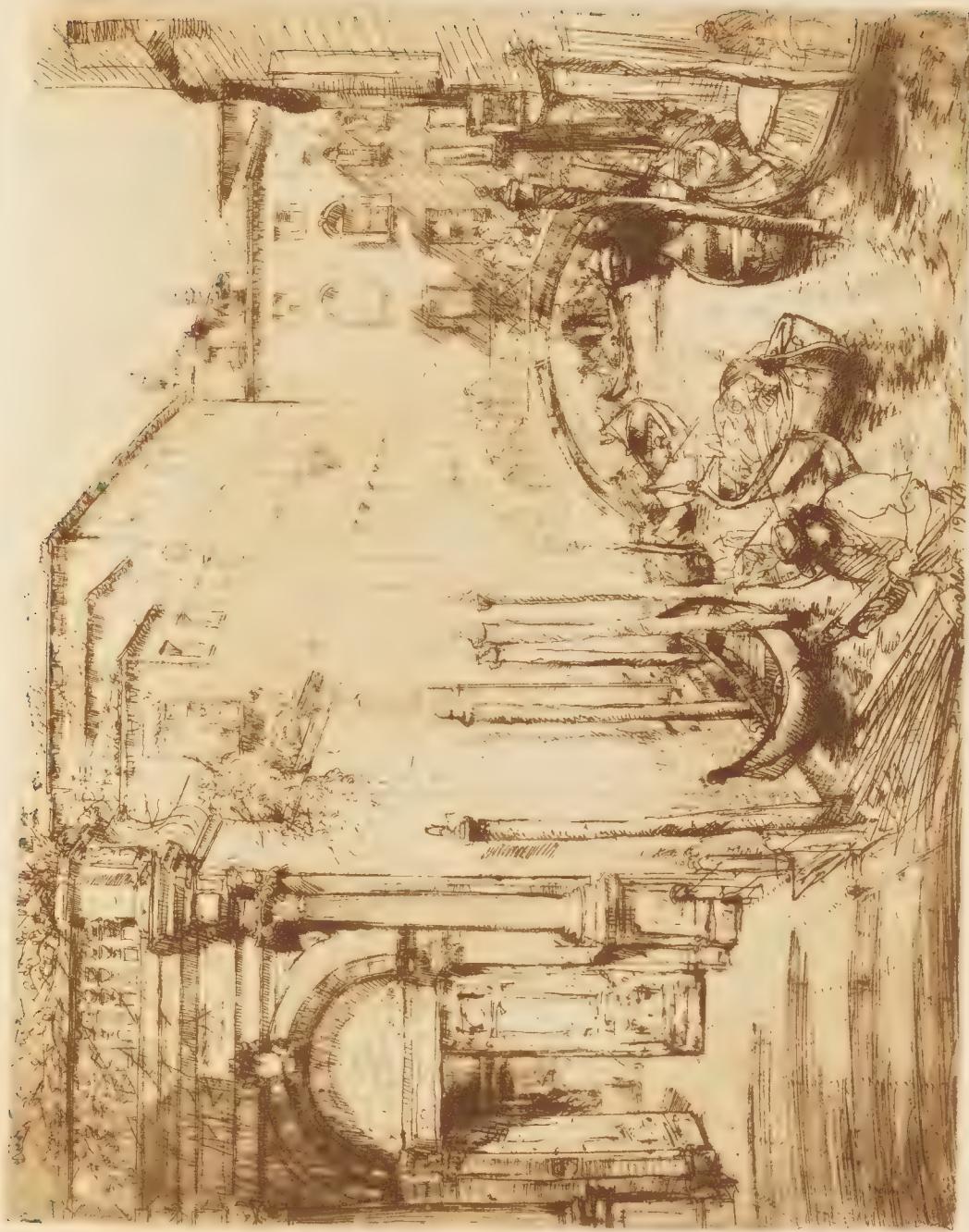
Artistic sensitiveness of the highest order enters into the interpretation of such plates as the Song from Venice (3). In Treviso Waters, the hand becomes even lighter in its touch. The expanse of sunlit waters, bordered by the reflected trees, is scarcely broken by the tremor of a passing breeze. With the slightest indication of line, Mr. MacLaughlan has given its limpid brilliance. The light circulates throughout with lyric rhythm. It is easily apparent that this plate depends upon the added subtleties of the printer's art. Path in the Woods with its interplay of light through heavy foliage, is equally dependent upon the printer's hand. Where these two plates exist in fine impressions, they carry us to the most creative experiments of Mr. MacLaughlan's portfolio.

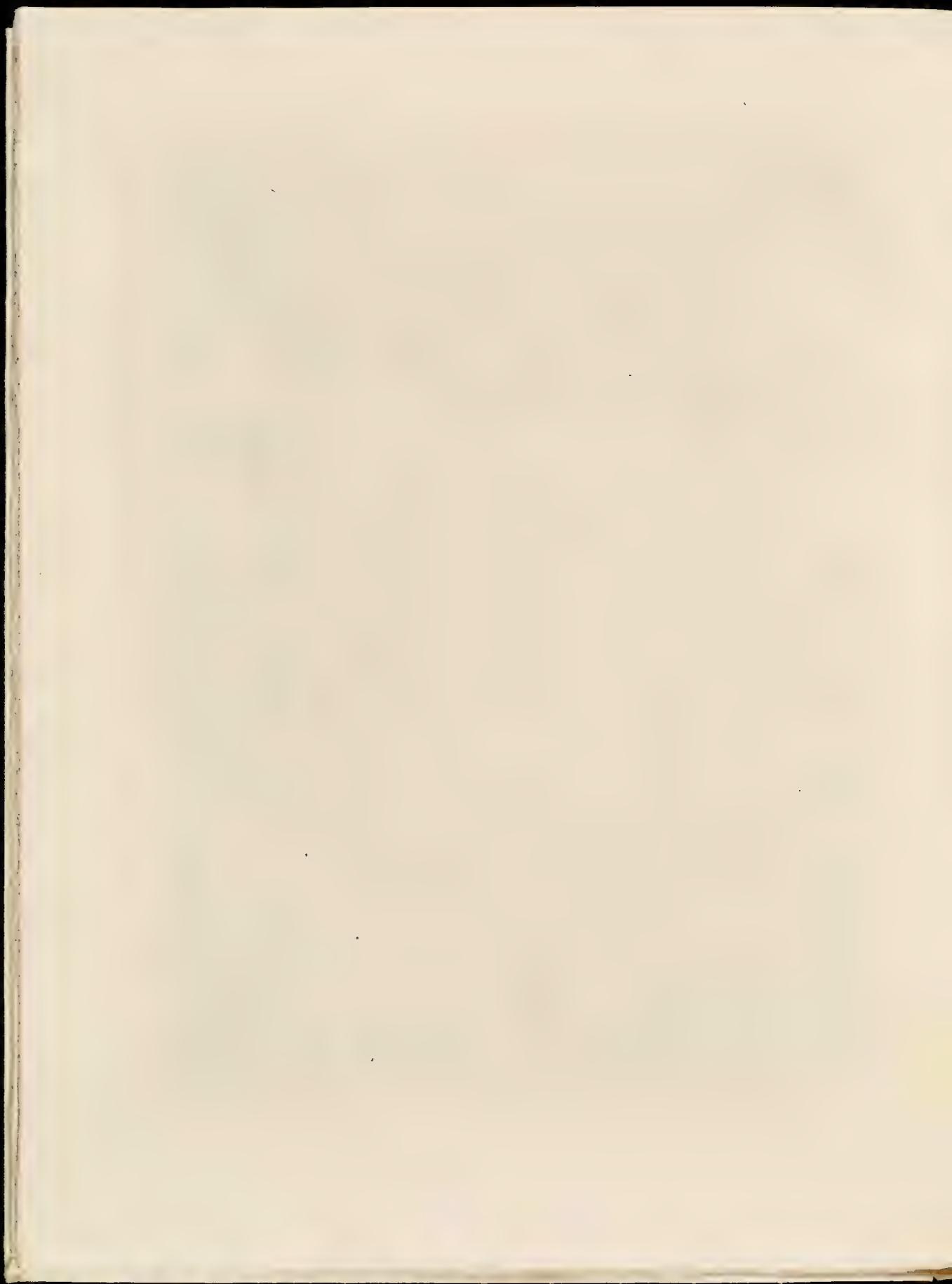
Technically, these Italian plates register as consistent an application of impressionistic principles as the medium apparently permits. The search for luminosity and the feeling for color which it implies, soon establishes the fact that shadow weakens its suggestion. Discarding the full depths of shade in which the medium is rich, Mr. MacLaughlan restricts his range to the definite values of the purely bitten line, and on this narrow keyboard, he improvises a wealth of harmony,



The White Palace

The White Bass





Donald Shaw MacLaughlan

derived from its minute and infinite gradations. Upon the closeness of the values attained, the accurate subdivisions of his tones, the success of his experiments depends. Interest in mass is definitely sacrificed to interest in pattern, the readjustment in emphasis involved assuming the form of closely graded accents, which blend willingly into the intricacies of his designs. So close an analysis, it is apparent, calls for the most delicate forces of perception, the most subtle modifications of emphasis, problems which would tend to definitely restrain the incompetent hand. Shadows are employed freely, but they are shadows that permit of the interpenetration of light, which radiates to the least transparent of them. In luminosity, and the vibration of light and color implied, the lucid terms of Mr. MacLaughlan's interpretations indicate the complete success of his experiments.

The free application of impressionistic principles has considerably widened the scope of landscape etching. - Its immediate result was to free it from the tradition of Rembrandt. Over the history of landscape etching, two great masters have exercised a permanent influence. Claude manifested a primary interest in the dignity and grace of his compositions. A stylist by intuition, Italy defined for him his love of classic form. Exercising largely the artist's prerogative of selection, he imposed upon his motives the mannered grace of a persistent harmony, and heightened for all time, the vision of those who dwell primarily upon the outer and concrete forms of beauty. With those who come into close communion with the moods of Nature, the influence of Rembrandt dominates. The habit of profound reflection which we associate with the mind of Rembrandt is accentuated in his approach to Nature. In portraiture, it is easily apparent that Rembrandt is greater than the greatest of his subjects. His intellect rapidly gauged the gamut of human emotion. The vigor of action inspired him to confidence. But in his approach to Nature, we find both humility and repose. In the stability of her unchanging laws, his strength knew greater strength; and in reaching to her mysteries, he found the healing force that underlies her verities. Haden, Legros, Lepère, alike approach in contemplative mood. They bring their strongly individual gifts, but the large intention of Nature's limitless plan, its unsolved import, which formed the basis of Rembrandt's emotion, continues to color the image of the meditative mind.

In adopting freely the technical aims of the impressionist, Mr. MacLaughlan reflects as clearly their spiritual attitude. Assuming a predominant interest in light, the impressionist confines himself to the passionate observation of Nature

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and the interpretation of her visible truths. His pursuit of fact implies an abstention from individual commentary. Personal emotion in the presence of subject matter is merged in the passionate desire for clarity of vision. In the two beautiful landscapes known as the Road Songs (1) and (2), the fidelity of this approach to Nature is magnificently realized. In their lyric quality, they visualize with fresh vigor a universal truth. Here the creator loses himself wholly in his subject and leaves no conscious imprint on his work.

In retrospect, it is easy to recount the influences of impressionism upon the medium of etching. Its effects are coincident with the great movement among the painters. Corot, Jongkind, Millet, turning to the needle in their leisure hours, have left perfect expressions of the art. Legros, in his later French landscapes, made constant application of the new theory that intensity of light was not dependent on correlative depths of shade, and permitted light to penetrate his shadows. It was Whistler who first definitely sacrificed the lineal quality of decisive outline to make his truths of form more flexible. Superlative designer, he was quick to see beneath his Venice, the filigree of its mosaic, and with his needle gave its beautiful patterns, evanescent in their subtleties as the reality he evokes. Zorn followed the new problems out into the open and solved many of them brilliantly. He also concerned himself with decorative pattern and discarded continuity of line for the sharp, sabre stroke that remains individual with him. Lepere, moving in close harmony to the spirit of his time, let in a flood of sunlight in his quest for luminous tonality. His difficult experiments appear as a logical progression, implying the traditional interest in mass, and where desired the wide latitude of contrasts dependent on the medium's full depths of shade. Mr. MacLaughlan, too, has let in the light, and in the doing, pushes his resources to a point of new departure. Of a succeeding generation he throws off lightly ties which bound the French technician closer by weight of his own perfect achievement along traditional lines.

While Mr. MacLaughlan's technical contribution may long remain a subject of interesting contention, his mental qualifications as an etcher are rarely brought to discussion. Fully equipped, the force of his individual contribution has from the first been justly appraised. Essentially masculine is Mr. MacLaughlan's viewpoint. The positive qualities he displays, his decisiveness, the rapid choice implied in his vivid commentary, are but a repetition of the requisites conducive to the best results in etching, the most positive of mediums. In their capacity of suggestion, his imaginative powers are broad in scope, but firmly rooted in the



Road Song Number One

Introduction

and the interpretation of an emblematic. That part of his life which was spent from July 1863 to November 1864, the period during which the writer is averaged at 18 years of age, is the deepest in depth of vision. In the first place, he had come to know as the first time's lesson all the subtleties of the eye, and to Nature as a guide, followed by the first time's lesson of the heart, the fresh, open, unreserved, and the boyishness of the soul, which in his case, did not change, nor did he ever grow up.

In retrospect it is evident that the process of development and maturing of character, is in full agreement with the growth of knowledge of the world. Consequently, the boyishness of the heart, the innocence of the soul, the intensity of the eye, and the brightness of the mind, all united light to an entire human being, who, in his total, had nothing but the best, and nothing but the best.

It was while the author was in the South, that he first became acquainted with the Southern people, and the Southern way of life. It was while he was in the South, that he first became acquainted with the Southern people, and the Southern way of life. It was while he was in the South, that he first became acquainted with the Southern people, and the Southern way of life.

Road Side Number One

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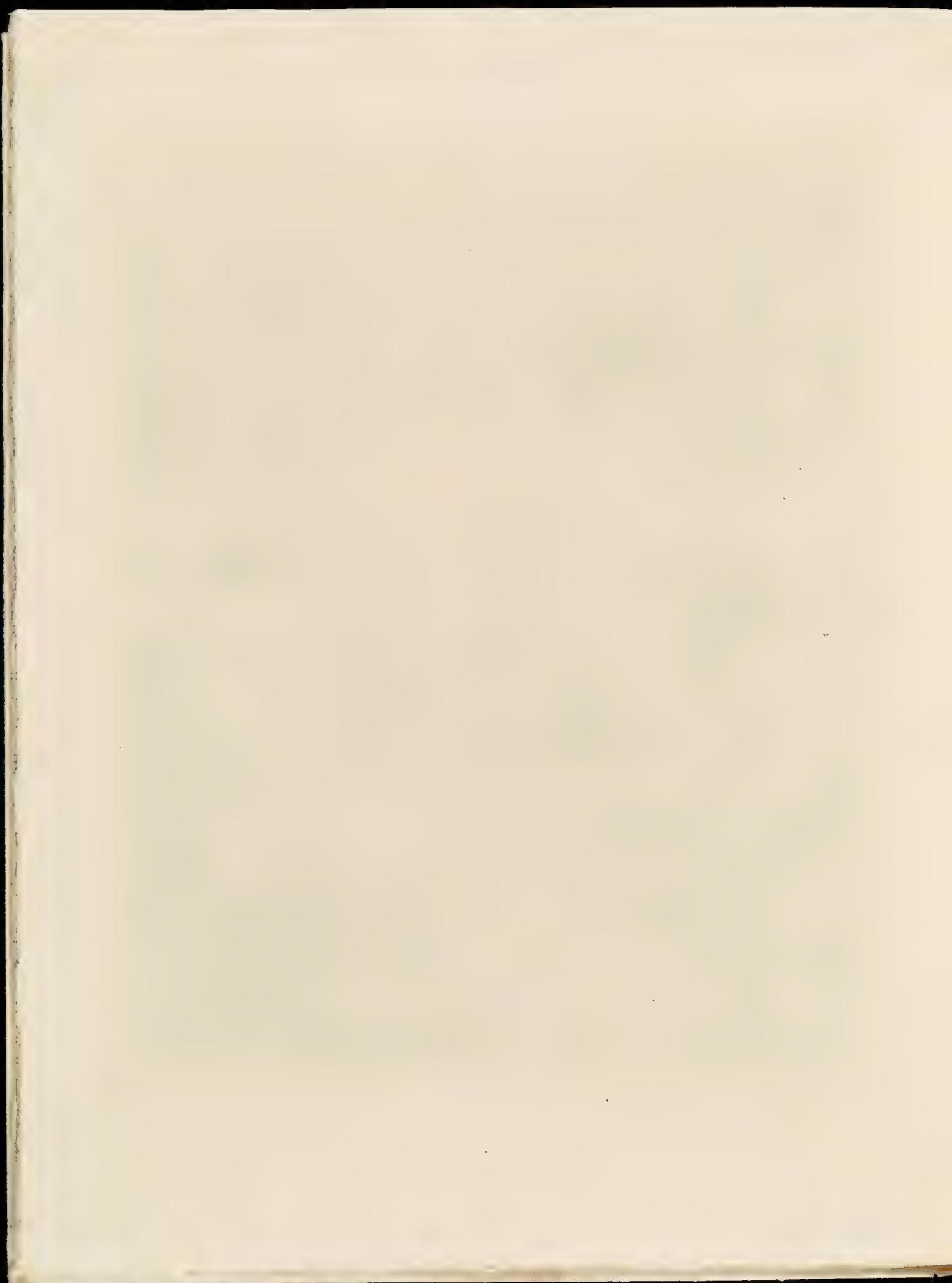
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Donald Shaw MacLaughlan

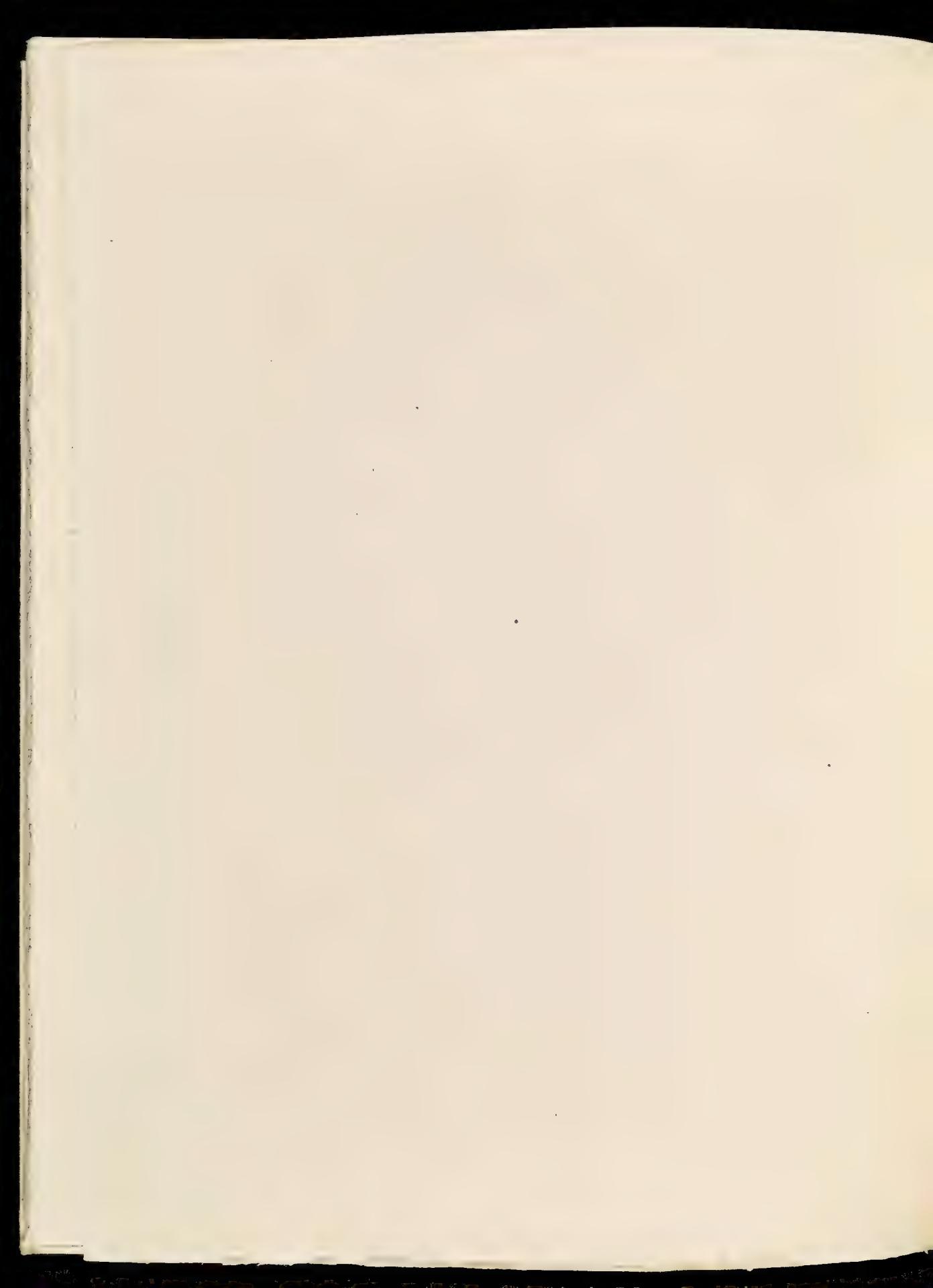
surest of foundations, the phenomena of natural fact; his highest lyric note, the pure lyricism of Nature.

In the treatment of his subject matter Mr. MacLaughlan clearly demonstrates the unerring instinct of the etching temperament. The virility of his handling is tempered by no hint of finish, which so often follows on the skill of the accomplished technician. Rarely exerting the artist's prerogative of selection as directed toward purely pictorial ends, Mr. MacLaughlan seeks farther than the accepted formulae of concrete beauty. His frankness registers the lucid expression of his thought, no less than the emotion it evokes. Nor does he weaken his objective by apparent modification of his material. One feels the uncompromising attitude that we associate with truth, the toleration of the minor defect, in the projection of the greater fact that dominates it.

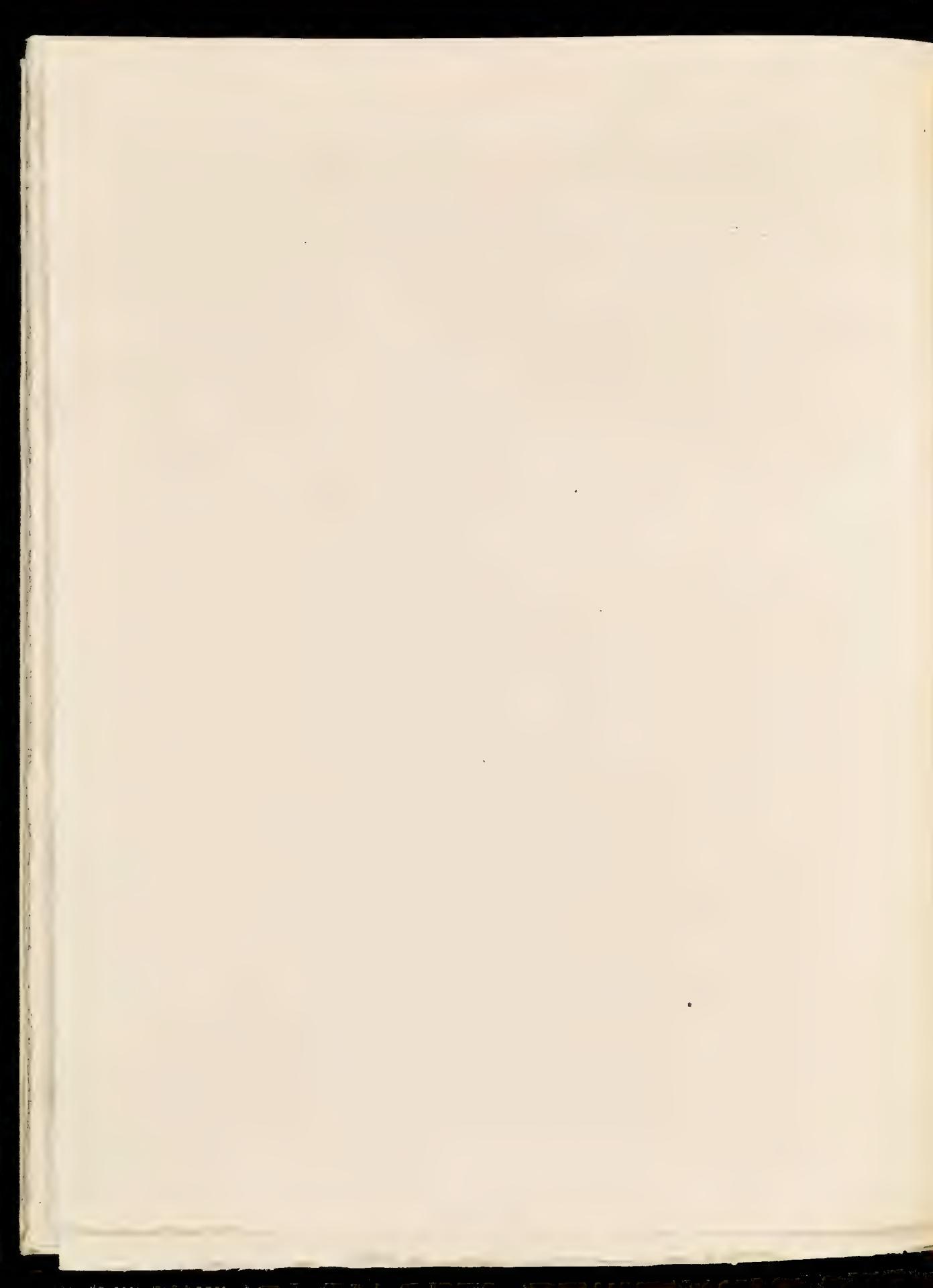
Among the 253 numbers of this catalogue, he has established a high average of plates of premier rank. More than a score register in their completeness the full realization of his artistic aims. That he gives freely of his minor plates is in itself indicative. His end attained, the creative artist is given to little reflection on his art. Led by undefined and limitless aspirations, he pushes on toward unknown goals which only crystallize as he approaches them. With characteristic indifference to the exactions of the market place, he permits us to follow where he has boldly led, to hesitate where he has hesitated.

While Mr. MacLaughlan has made upon his medium perhaps the most indelible imprint of any modern etcher, there is in his work no hint of modernism as the term is used in the present sense. He speaks in the clear tones his predecessors have made lucid to us. He strikes the universal note, and is readily identified with those great artists, who in each generation bring into the light of clearer comprehension, truths that are dimly seen and felt by all.

Marie Bruette.



CATALOGUE



CATALOGUE

1. SAND BOATS ON THE SEINE

1899

In the foreground are moored boats filled with sand. Beyond is a part of the quai St. Gervais.

Unsigned

Etching on copper $4\frac{1}{2} \times 3\frac{1}{2}$

One impression. In the Lucas Collection now in the Maryland Institute, Baltimore.

2. ST. JULIEN-LE-PAUVRE

1899

On the left of the courtyard is a high wall of old houses partly demolished and above and beyond them the side of the church of St. Julien-le-Pauvre which fills the entire breadth of the plate in the middle foreground. In the center is an elm tree and the figure of a woman

Unsigned

Etching on zinc $5\frac{3}{4} \times 7\frac{1}{8}$

Two states

1. The wall at the left is slightly shaded.

2. Some additional shading appears on the wall. Very rare.

3. L'ESTACADE

1899

A wooden bridge over the Seine with the figures crossing it is seen in relief against the sky and in the distance are the quais. This bridge has now been destroyed.

Signed

Etching on zinc $4\frac{1}{2} \times 8\frac{1}{4}$

Two states

1. The horse in the foreground is lacking and the foliage is unaccented.

Unsigned.

2. The horse has been added in the left foreground, the figures of two workmen have been etched at the right and the accents have been put in the foliage. Signed. Very few impressions.

4. PORTAL OF MUSÉE CLUNY

1899

The entrance door of the Cluny Museum.

Unsigned

Drypoint on copper $3\frac{1}{4} \times 2\frac{1}{4}$

Two impressions

Catalogue of Etched Work

5. TOUR ST. LAURENT, ROUEN

1899

The tower of the abandoned Gothic church of St. Laurent at Rouen.
At the left is an open space shaded by trees.

Unsigned

Etching on zinc $8\frac{5}{8} \times 4\frac{5}{8}$

Two states

1. The clouds, blown up by the wind, are in drypoint. There are no accents under the trees.
2. The clouds are arranged in horizontal planes and etched. Accents have been added under the trees.

6. TOUR DE BEURRE, ROUEN

1899

The tower, standing against the sky above a line of old houses that runs straight across the plate, is seen from the river, with the quai filled with figures in the foreground.

Unsigned

Etching on copper $3\frac{1}{8} \times 2$

7. PASSAGEWAY, ROUEN

1899

A passageway leads directly to a carpenter shop in old Rouen. This plate was never finished.

Unsigned

Etching on copper $3\frac{1}{2} \times 2\frac{1}{2}$

8. PORTRAIT OF THE ARTIST

1899

A half length portrait of the artist wearing an Italian cape.

Signed

Drypoint on copper About $8\frac{1}{2} \times 6\frac{1}{2}$

One impression

9. MILL STREAM

1899

Two cows stand in a quiet stream under the trees. Etched in France.

Unsigned

Drypoint on copper $5\frac{5}{8} \times 3\frac{3}{4}$

Four impressions

10. PORTRAIT OF MADEMOISELLE X

1899

A young woman seated is seen against an open window with the basin of the Luxembourg in the distance.

Signed with initials only and dated 99

Drypoint on copper $6 \times 4\frac{1}{2}$

One impression

Donald Shaw MacLaughlan

11. PLACE ST. ANDRÉ-DES-ARTS, PARIS

1899

A group of old houses partly demolished in the heart of the Latin Quarter. This square has since been entirely rebuilt.

Unsigned

Etching on zinc $5\frac{1}{2} \times 7\frac{1}{2}$

One impression. In the Lonquety Collection, Paris.

12. LION COLUMN, VENICE

1899

At the left the column is silhouetted against the sky and far beyond at the right is the dome of Santa Maria della Salute.

Unsigned

Etching on copper $2\frac{3}{4} \times 2$

This plate has not been destroyed.

13. PORTAL OF THE DUCAL PALACE, VENICE

1899

The doorway of the Ducal Palace is seen in strong afternoon light against a dark sky. The doorway is in heavy shadow and at the left is part of the Church of St. Marks.

Unsigned

Etching on zinc $7\frac{1}{8} \times 4$

Two impressions

A larger plate of this subject was etched in 1909.

See number 124.

14. ST. GERVAIS, PARIS

1899

The quai St. Gervais with the tower of the Church of St. Gervais.

Unsigned

Etching on zinc $7\frac{1}{2} \times 5$

One impression. In the collection of Mr. J. W. Simpson, New York.

15. QUAI DE L'HOTEL DE VILLE, PARIS

1900

The old houses along the quai are reflected in the Seine. At the left rises the tower of the Church of St. Gervais.

Unsigned

Etching on copper $8\frac{5}{8} \times 9\frac{1}{4}$

Two states

1. The reflections are relatively light.

2. Some additional work has been done on the reflections. Rare.

Catalogue of Etched Work

16. QUAI DES GRANDS AUGUSTINS

1900

In the foreground are some river boats on the Seine and above on the quai is the row of old houses opposite the Cité.

Unsigned

Etching on zinc $5\frac{1}{2} \times 7\frac{1}{2}$

One impression. In the collection of M. Henri Béraldi, Paris.

Another plate of this subject was published in 1906. See number 91.

17. LE PONT ST. MICHEL, PARIS

1900

The bridge crosses the plate in the middle distance, with a group of trees on the bank at the left and the row of old houses on the Quai Montebello at the right. In the foreground a barge, turning round, runs almost across the plate.

Unsigned

Etching on copper $4\frac{1}{2} \times 6$

Rare.

18. PONT DE LA TOURNELLE, PARIS

1900

The bridge runs across the plate from side to side with Notre Dame rising at the right.

Unsigned

Etching on copper $5\frac{7}{8} \times 6\frac{1}{4}$

Two states

1. The cumulus cloud and the balloon are both lacking.

2. A cumulus cloud has been added in the lower part of the sky and a balloon has been etched in the upper left corner of the plate.

Very rare.

19. PASSAGE DU COMMERCE, PARIS

1900

An old courtyard of the period of Henry IV, with a covered well. The court is now known as the Passage du Commerce.

Unsigned

Etching on zinc About $8 \times 6\frac{1}{4}$

Very rare

20. LUXEMBOURG COLUMN, PARIS

1900

The column in the Luxembourg Gardens with two nurses and children at the base.

Unsigned

Etching on copper $6 \times 4\frac{5}{8}$

Very few impressions

21. THE KITE

1900

A corner of the Luxembourg Gardens with a child holding a kite in the foreground.

Unsigned

Etching on zinc About $6 \times 4\frac{1}{4}$

Very rare

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22. LUXEMBOURG GARDENS, PARIS

1900

In the foreground is the basin of the Luxembourg Gardens with a column rising at the right beside it. A woman walks by the pool and children play with a hoop in the immediate foreground. Across the background runs the row of houses on the street beyond and above the houses at the right looms the dome of the Pantheon.

Unsigned

Etching on copper $5\frac{1}{4} \times 5\frac{5}{8}$
Very few impressions

23. LA CITÉ, PARIS

1900

The block of buildings on the Quai of the Cité is seen from across the Seine. On the river in the foreground is a close packed group of barges and in the immediate foreground a barge man dragging a tow rope.

Unsigned

Etching on copper $6\frac{1}{2} \times 5\frac{5}{8}$
Two states

1. The figure in the foreground is lighter and there are fewer figures on the quai.
2. The figure in the foreground has been darkened and additional figures put on the quai.

A larger plate of this subject was etched in 1907. See number 98.

24. RUE MOUFFETARD, PARIS

1900

Across an open square the side wall of an old building fills almost half the plate. At the left a narrow street twists out of sight between the rows of houses. In the square are various groups of figures.

Unsigned

Etching on zinc $7\frac{1}{8} \times 5\frac{1}{8}$
Two states

1. There are fewer figures in the square.
2. Figures of women and children have been added. Very rare.

25. FORGE OF THE CARMELITES

1900

In the columned doorway of an abandoned convent a smith is hard at work, while in the courtyard horses are being shod. Other smiths can be seen through the open door at work in the forge.

Signed

Etching on copper $9\frac{3}{8} \times 7\frac{3}{8}$
Three states

1. Only one horse appears. One impression.
2. A second horse has been added. One impression.
3. The figures of the smiths in the forge have been altered and the interior darkened. A woman is seated by the window over the forge door.

Very rare

Catalogue of Etched Work

26. THE COPPERSMITHS

1900

Through the open door, in the black depths of a coppersmith's forge in the Cour des Dragons in Paris, a man is seen at work, while in front at the left two others fashion a piece of metal.

Unsigned

Etching on copper $8\frac{3}{4} \times 8\frac{5}{8}$

Very rare

27. NOTRE DAME, PARIS

1900

Notre Dame, seen from the side, stretches across the upper half of the plate. The rose window is etched in rich detail. A tree at right center half conceals the apse.

Unsigned

Etching on copper $7\frac{1}{2} \times 10$

Three states

1. The foreground is clear.
2. Some figures have been added in the foreground. Very few impressions.
3. The figures have been removed and the foreground is clear as in the first state.

28. SAINT SULPICE, PARIS: LA GRANDE TOUR

1900

At the right rises the large tower of the Church of Saint Sulpice with a small part of the facade. At the left is the open place surrounded by old houses, the one at the extreme left bearing the signs "Mercerie" and "Libraire."

Unsigned

Etching on zinc $11\frac{5}{8} \times 9\frac{3}{8}$

Four states

1. A woman with sweeping skirt blown by the wind is in the foreground.
2. The figure has been removed and the sky redrawn.
3. Two cuirassiers on horseback now appear at the foot of the tower and other figures have been added.
4. The sky has been modified and lightened and the darks under the arches of the facade have been strengthened.

29. SAINT SULPICE, PARIS: LA PETITE TOUR

1901

The smaller tower of the Church of Saint Sulpice fills the left half of the plate. At the right is a group of houses and the open place is between.

Unsigned

Etching on zinc $11\frac{5}{8} \times 9\frac{3}{8}$

Two states

1. There are no figures in the foreground. One impression. In the Lonquety Collection, Paris.
2. A religious procession has been etched across the lower foreground. The etching of the lower part of the tower has been modified.



The Coppersmith

Outline of Archæology

1. THE CULTURE OF THE PAVAS

The Pavas were a small tribe of Indians who inhabited the valley of the Río Grande de Santiago, between the present towns of Santiago and La Rioja.

They were a small tribe.

2. THE CULTURE OF THE PAVAS

The Pavas were the most primitive among the tribes which inhabited the valley of the Río Grande de Santiago. A number of their customs were still in use.

They were

the most primitive of all the tribes.

They were

the most primitive of all the tribes.

They were

the most primitive of all the tribes.

They were

the most primitive of all the tribes.

The Cobbelemy

3. THE COBBELLEMY

The Cobbelemy was a small tribe of Indians who inhabited the valley of the Río Grande de Santiago.

They were

the most primitive of all the tribes.

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the most primitive of all the tribes.

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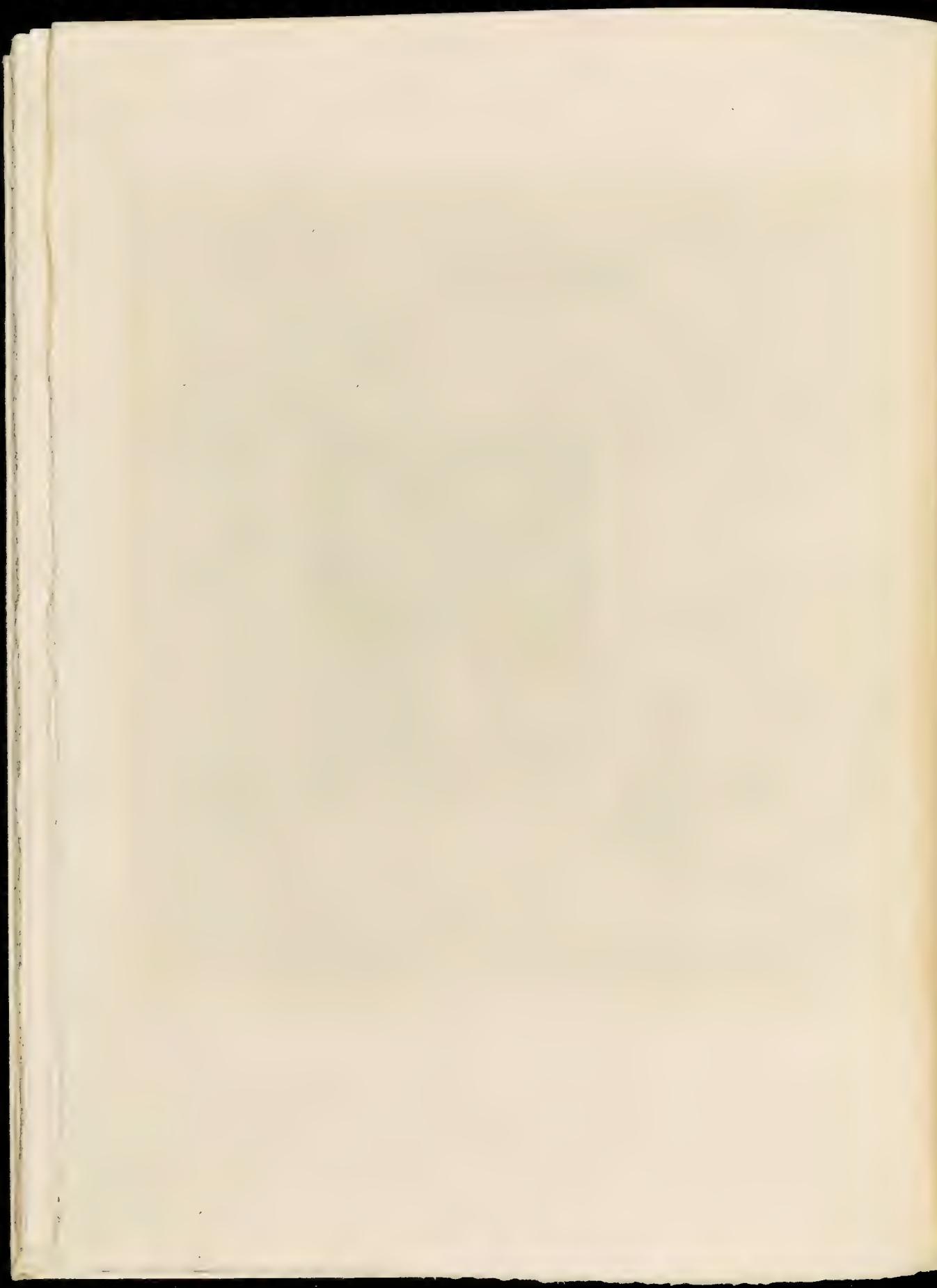
They were

the most primitive of all the tribes.

They were

the most primitive of all the tribes.





Donald Shaw MacLaughlan

30. PORTAL OF ST. GERMAIN-DES-PRES

1900

The great door of the Church of St. Germain-des-Prés. An old beggar woman stands at the entrance.

Unsigned

Etching on copper About 10½ x 8½

Very rare

31. TOWER OF ST. GERMAIN-DES-PRES

1900

The tower and door of the Church of St. Germain-des-Prés. In the open place before the Church are a few figures.

Unsigned

Etching on copper About 4 x 9¾

Very rare

32. INTERIOR OF A COAL SHOP

1900

In the interior of a coal shop are a woman and child and several figures. In front of the shop is a man about to lift a sack of coal.

Unsigned

Etching on copper 8½ x 9¾

Two impressions

33. FORGE WITH THE WHITE HORSE

1900

In the interior of a forge, dimly lit from a small window at the back, a smith is shoeing a white horse. The front of the forge is lighted by the light that comes in through the open door from the road.

Unsigned

Etching on copper 5⅞ x 7⅛

Very rare

34. A LION

1900

A great pacing lion fills the entire plate so completely that the upper margin cuts off the top of his mane. Etched in the Jardin des Plantes, Paris.

Unsigned

Drypoint on copper 4¾ x 7¼

Very rare

35. NUN READING

1900

A young nun in a hood reading

Unsigned

Etching on copper About 2½ x 2½

Two impressions

Catalogue of Etched Work

36. THE CANAL AT CHARENTON

1901

The canal runs across the immediate foreground, reflecting the bank. At the left is a boat with two fishermen. On the bank above at the right a walk lined with close rows of chestnut trees curves away into the distance, and at the left in the middle distance a house is just seen above the trees. There are figures on the walk and on the bank.

Unsigned

Etching on copper $5\frac{3}{4} \times 6\frac{5}{8}$

Two states

1. The trees and reflections are relatively light
2. The accents on the trees and reflections have been enriched.

37. THE TANNERY

1901

Rows of skins are hung to dry in the half open lofts of a tannery which fills the whole plate. On an upper floor a tanner is waiting to draw up on the windlass the baskets that two other tanners in the court below are filling with skins. Other tanners are at work on the various floors of the old rookery. Etched in the "Bievre", Paris.

Signed

Etching on copper $13\frac{1}{4} \times 7\frac{1}{2}$

Two states

1. The figure filling the basket in the court below is bent over his work.
2. The figure is now upright.

38. THE SLEEPING RAG VENDOR

1901

On the floor of a low cellar are piled heaps of sacks filled with rags and bunches of rags hang from the rafters at the right. An old woman seated on the sacks, right center, sleeps while two mice play at her feet. The scene is lighted from a small window in the upper left corner.

Signed

Etching on copper $7\frac{3}{8} \times 9\frac{3}{8}$

Two states

1. The interior wall is relatively light.

2. The interior wall has been rebitten and made darker.

39. COUR DES GOBELINS

1901

About a narrow court of the Paris underworld, old houses tower; the upper balconies draped with bedding hung out to air and washing hung out to dry. In the windows, on a balcony and in the court are various figures, rag pickers, beggars and children. An old workman sits at the left, smoking.

Unsigned

Etching on copper $9\frac{3}{4} \times 6\frac{1}{4}$

Donald Shaw MacLaughlan

40. THE ARBOR

1901

Under a trellis arbor in an old Paris courtyard a woman is seated. The composition is in the upper part of the plate.

Unsigned

Etching on copper About $5\frac{1}{2} \times 4$

Four impressions

41. PORTRAIT OF FRENCH STUDENT

1901

A young French student, seen in profile, is bending over a law book.

Unsigned

Etching on copper $4\frac{1}{8} \times 4\frac{1}{2}$

Two impressions

42. THE LITTLE FORGE

1902

In the dark interior of a forge, two smiths are at work, one over a fire. Beyond, in a room lighted from a skylight, a white horse is being shod. In front of the shop at the left a ladder and some scaffolding lean against a wall that is out of the plate.

Signed

Etching on copper $5\frac{1}{4} \times 5\frac{5}{8}$

Two states

1. The figure over the fire stands upright. Unsigned.

2. The figure is now bent over the fire. Signed with initials and dated 1903. This plate was made in 1902 but the second state was made in 1903.

Published in the second state in L'Art, 1903.

43. JACK

1902

A young long-haired dog lies sleeping, his head pressed close to the ground between his paws.

Signed with initials

Drypoint on copper $2\frac{5}{8} \times 3\frac{5}{8}$

Rare

44. MOULIN ST. MAURICE

1902

In the foreground is the quiet mill pond reflecting the heavy foliage on both sides. Beyond, the mill spans the plate.

Unsigned

Etching on copper $3\frac{1}{2} \times 3\frac{1}{2}$

Two states

1. There are no figures in the composition.

2. Fishermen have been added in the foreground.

Rare

Catalogue of Etched Work

45. PORTRAIT OF THE ARTIST

1902

The head and shoulders of the etcher at the age of twenty two.

Signed

Drypoint on copper $2\frac{5}{8} \times 2$

Rare

46. LE PORT DE BOULOGNE-SUR-MER

1902

A ship and a number of smaller boats are beached on the flats under the quai side at the left. In the harbor at the right are other craft and on the flats beyond still other boats are beached. Beyond the quai are the houses of the city.

Signed

Etching on copper $4\frac{5}{8} \times 10\frac{5}{8}$

Four states

1. There are no figures in the foreground.
2. A group of fishermen gathering in the catch has been added in the right foreground. There are other slight modifications in the foreground.
3. Other slight modifications have been made in the foreground.
4. Still further slight modifications have been made in the foreground.

Very few impressions.

Published in L'Art, 1903.

47. LA PORTE GAYOLE, BOULOGNE-SUR-MER

1902

The heavy gate with the buildings above fills the upper half of the plate. In the foreground under the wall at the right are three horses. Through the arch a bit of the street beyond is visible.

Signed

Etching on copper $4\frac{5}{8} \times 5\frac{1}{8}$

Two states

1. The immediate foreground is clear.
2. Children and the figure of a man have been added in the immediate foreground.

48. SKETCH OF FISHING BOATS AND SAILORS

1902

A fishing smack with bare rigging is beached in shallow water at the left. The tower of a building is indicated in the distance. In the upper left corner of the plate two figures and a head have been sketched.

Signed

Drypoint on copper $4\frac{5}{8} \times 6\frac{1}{8}$

Two impressions

Donald Shaw MacLaughlan

49. FISHING BOATS, BOULOGNE-SUR-MER

1902

Across the immediate foreground runs the quai and above it appear the masts and sails of boats moored close together on either side of the river.

Signed

Etching on copper $4\frac{1}{8} \times 5\frac{3}{8}$

Two states

1. There are no figures in the foreground.
2. Fishermen working with their nets have been added in the foreground.

50. RUELLE DU PECHEUR

1902

Between high blank walls in the immediate foreground, a narrow crooked street of stairs mounts between the houses. Groups of figures pass up and down or loiter by the houses. In the middle distance a woman is washing and clothes are hung out to dry high over head. At the foot of the stairs, beside a woman carrying a baby who is descending, a fisherman is offering his wares for sale. At the lower right, two women, one holding a baby, stand conversing. The light falls on the stairway, the houses at the top and the wall at the right.

Signed

Etching on copper $8\frac{5}{8} \times 6$

Six states

1. The wall at the right is in shadow and there are no accents in the shadows on the walls at either side. The woman and baby at the right are missing.
2. The wall at the right has been partially ground down but some of the surface modelling is still left. One impression.
3. The wall at the right has been reground leaving only a faint trace of etched lines. The steps halfway up the street have been ground to soften the light.
4. The woman with the baby at the right has been added. One impression.
5. The top of the wall at the left has been darkened and the shadow cast by the steps halfway up the ruelle has been rebitten. The street surface under the two women on the right has also been drawn and accents have been added under the foreground steps. The old water pipe on the right wall has been etched.
6. The accents on the dress of the woman with the baby on the right have been added as well as the transition of the dark mass on the lower part of the wall against her dress. A few lines have been added on the white surface of the wall to the right of the figure and at the extreme top. The lower part of the ruelle in the foreground has been rebitten and strength has been added to the top of the wall on the right that is in shadow.

This plate has not been destroyed.

Catalogue of Etched Work

51. PLATE OF SKETCHES

1902

Above is a horse wearing his blanket and feed bag. Below at right angles is the head of a man and in the other corner, upside down, an old work horse seen from behind

Signed
Etching on copper $4\frac{1}{4} \times 4\frac{3}{4}$

52. THE WINDMILL

1902

At the left in the immediate foreground is a conical windmill with low farm buildings at the right beyond. A donkey is feeding in front of them. Etched on the Marne.

Signed and dated
Etching on copper $3\frac{7}{8} \times 3\frac{1}{2}$

Three states

1. The sky is clear. The plate is unsigned and undated.
2. The sky has been made stormy, trees have been added at the right and smoke rises from one of the houses. Signed and dated.
3. The clouds and trees have been planed out and a new pattern of gathering clouds has been added at the right and upper left.

53. LA PASSERELLE, BOULOGNE

1902

In the right foreground a boat is beached on the shore under the round tower of the city wall and men are at work. A foot bridge on tall piles crosses the water to the stone wall on the other side and above rises a steep hill.

Signed
Etching on copper $3 \times 3\frac{3}{8}$

Two states

1. The round tower at the right is not shaded.
2. The tower has been shaded.

54. OLD FORT AT AMBLETEUSE

1902

The solid mass of the old fort, rising above the walls to a low round tower, fills the entire plate. Broken masses of rock lie at the foot of the walls. The fort was built by the first Napoleon in his war with England.

Signed
Etching on copper $4\frac{3}{8} \times 6\frac{5}{8}$

This plate was made for Mr. Maurice Lonquety who afterwards presented it to the Société des Amis de l'Eau forte for whom it was printed exclusively.



Chap. viii. of David's Psalms

1. O Lord my God,

Thou art my strength and my shield,
Thou hast given me honour and glory.

Psalm 18. 18.

2. I will sing unto the Lord,

For he hath delivered me from all my afflictions,
He hath given me strength to overcome my enemies.

Psalm 18. 20.

3. O Lord my God,

Thou art my strength and my shield,
Thou hast given me honour and glory.

Psalm 18. 20.

4. O Lord my God,

Thou art my strength and my shield,
Thou hast given me honour and glory.

Psalm 18. 20.

5. O Lord my God,

Thou art my strength and my shield,
Thou hast given me honour and glory.

Psalm 18. 20.

6. O Lord my God,

Thou art my strength and my shield,
Thou hast given me honour and glory.

Psalm 18. 20.

7. O Lord my God,

Thou art my strength and my shield,
Thou hast given me honour and glory.

Psalm 18. 20.

8. O Lord my God,

Thou art my strength and my shield,
Thou hast given me honour and glory.

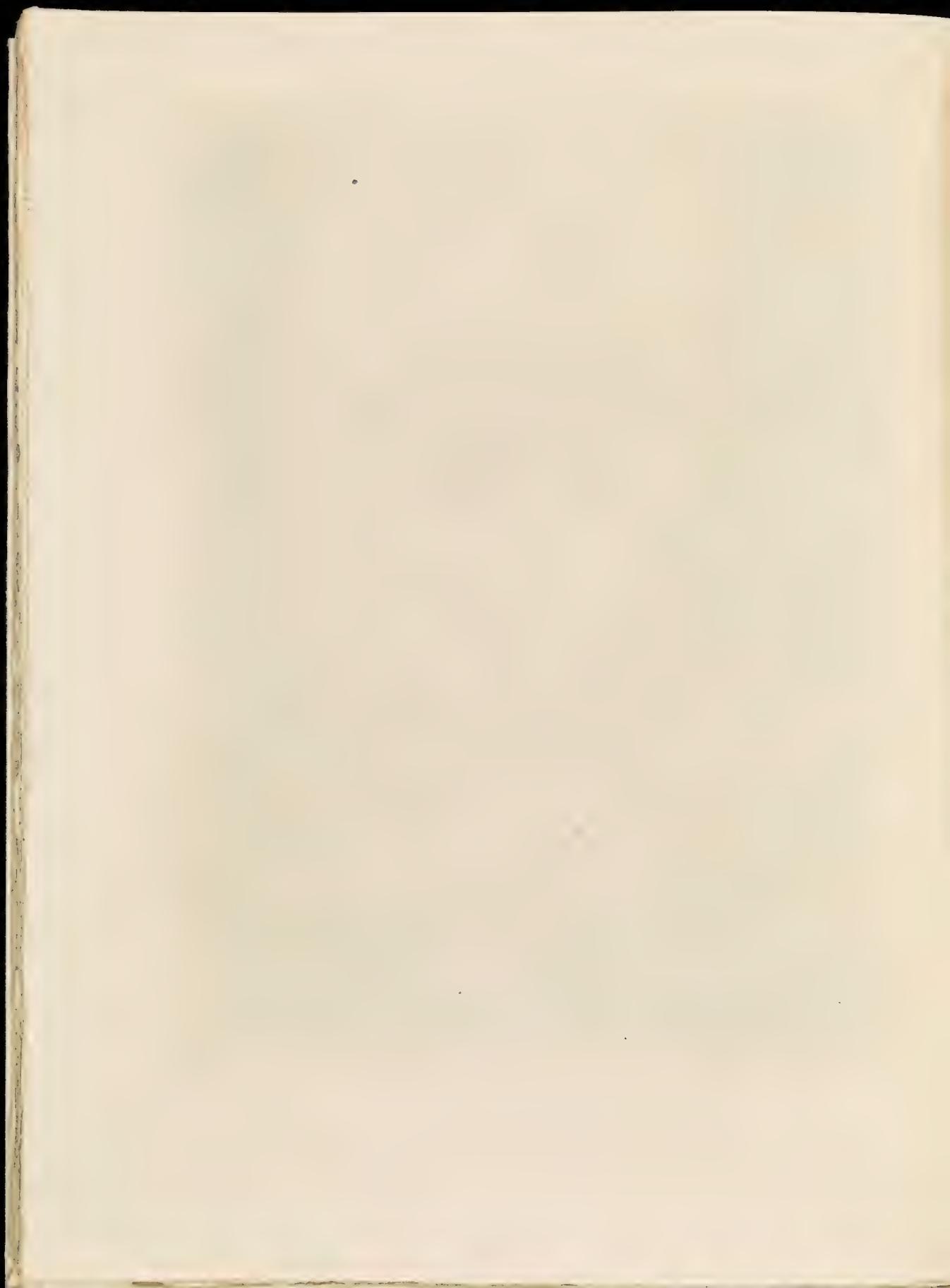
Psalm 18. 20.

9. O Lord my God,

Thou art my strength and my shield,
Thou hast given me honour and glory.

Psalm 18. 20.





Donald Shaw MacLaughlan

55. ST. SÉVERIN, PARIS

1902

The facade of the Gothic Church of St. Séverin.

Unsigned

Etching on copper $7\frac{1}{8} \times 4\frac{1}{4}$

Two states

1. The plate is complete save for some slight accents on the portal and the street.
2. Slight modifications have been made in the accents of the portal and the street.

This plate was published in 1903 by the Revue de l'Art Ancien et Moderne and is still in their possession.

56. CATHEDRAL INTERIOR

1902

Through the columned interior of a church a procession of clericals passes.

Signed

Etching on copper $3\frac{1}{2} \times 3$

This plate was made for the catalogue of the first exhibition of "Cer-tains" held in Paris in 1902.

57. PONT DE LA CONCORDE

1902

The western façade of the Pont de la Concorde recedes into the plate. In the background is the Chamber of Deputies and at the right trees and foliage are lightly etched.

Etching on copper

Two states

1. The sky is clear. The plate is full size, $5\frac{3}{4} \times 4\frac{3}{8}$
Unsigned

2. The name and address of E. Le Véel have been added on the upper part of the plate. The plate has been cut down to $5\frac{1}{2} \times 4\frac{3}{8}$
Signed

58. LA FLÈCHE, ROUEN

1903

Through a narrow street, above a row of old houses the tower of the Cathedral of Rouen is seen, light against the sky.

Unsigned

Etching on copper $6\frac{3}{4} \times 3\frac{1}{4}$

59. ST. OUEN, ROUEN

1903

The Church of St. Ouen is seen from the side across the open place. It is placed on the plate in such a way that the top of the square tower

Catalogue of Etched Work

59. ST. OUEN, ROUEN—Continued.

1903

at the right is cut off by the upper margin. At the right the end of a row of buildings appears and at the left is a group of trees.

Signed

Etching on copper $5\frac{3}{4} \times 6\frac{5}{8}$

Two states

1. The foreground is clear and the sky is not drawn.
2. Figures, partly enveloped in shadow, have been added in the foreground, and the sky has been etched.

60. RUE DU CHASSEUR, ROUEN

1903

A street in Rouen with the spire of St. Maclou beyond. In the foreground a group of figures moves across the plate.

Signed

Etching on copper $6\frac{5}{8} \times 4\frac{5}{8}$

Three states

1. The figures are only indicated. One impression.
2. The figures have been completed, the tower lightened and accents have been added on the buildings at the left.
3. The figures and the shadows in the street have been slightly changed.

61. RUELLE DES PIGEONS, ROUEN

1903

The narrow alley is partly in shadow. The tops of the houses are covered with pigeons.

Signed

Etching on copper $4\frac{1}{8} \times 2\frac{5}{8}$

62. THE BUILDERS

1904

A heavy French cart with horses hitched to it is being filled with scaffolding.

Signed

Etching on copper Oval $3\frac{3}{4} \times 9\frac{1}{4}$

Six states

1. The load of scaffolding and the figure roping it are complete but the horse and cart are indicated without modelling. The plate is an oblong with the oval suggested in outline.
2. The cart and the modelling of the horse are etched in and some figures have been added. The plate is still oblong.
3. The figures have been removed and the plate cut to the oval shape.
4. The drawing of the cart and of the wheels has been completed.
5. The figures have been entirely redrawn and rebitten.
6. Shading has been added to the figures in the shadow of the poles and the oval shape of the plate has been corrected.

This plate was purchased by Messrs. Macmillan & Company, London, after a small edition had been printed.

Donald Shaw MacLaughlan

63. PAVIA

1904

Above the houses on two sides of the market place rises, at the left center, the dome of the Cathedral. The market place is filled with figures.

Signed

Etching on copper $7\frac{1}{8} \times 8\frac{3}{8}$

Three states

1. The figures in the market place are in scattered groups. Down the side to the left are a series of nine remarques. $7\frac{1}{8} \times 9\frac{3}{8}$. Unsigned. Very rare.
2. The remarques have disappeared and the plate has been cut down to $7\frac{1}{8} \times 8\frac{3}{8}$. Unsigned. Very rare.
3. The groups in the market place have been changed to a crowd harangued by a man on horseback.

64. PONTE TICINO, PAVIA

1904

A roman bridge spans the river, running diagonally across two thirds of the plate. On the further bank are houses and beyond is a Gothic tower. There are figures on the street above the water. In the left foreground a boat with two oarsmen is emerging from under the bridge.

Signed

Etching on copper $5\frac{1}{4} \times 7\frac{3}{8}$

65. PONTE DE CERTOSA

1904

Under the arch of a bridge women are washing clothes in the stream. Beyond is a group of houses with Venetian chimneys.

Unsigned

Etching on copper $5\frac{1}{2} \times 4\frac{3}{4}$

66. VIA SAN VITALE, BOLOGNA

1904

A narrow street curves into the center of the plate. The old houses on the right overhang the footway.

Signed

Etching on copper $6\frac{1}{4} \times 4\frac{5}{8}$

Three states

1. The scene is in sunlight. There are no figures.
2. Two figures have been added at the left of the plate.
3. The entire plate has been changed into a nocturne.

The second state was renamed "The Street of the Courtisans." The plate has also been called "Rue des Pas Perdus." Very rare.

Catalogue of Etched Work

67. BOLOGNA, ITALY

1904

The foreground is filled with trees, with the town beyond, seen from a height. Above rises the mass of the Cathedral. In the immediate foreground on both sides are groups of chestnut trees.

Signed

Etching on copper $4\frac{3}{4} \times 5\frac{1}{2}$

68. SAN LUCCA DEI COLLI

1904

High on a hill amid olive groves is perched a pilgrimage church.

Signed

Etching on copper $8\frac{1}{2} \times 8\frac{3}{4}$

Two states

1. The foreground is clear. One impression.

2. A woman with some cows has been added in the foreground.

This plate was published with the title improperly spelled as SAN LUCCA DELLA COLLINA.

69. EMELIA, ITALY

1904

In the center of the plate is an Italian farmyard with some villas at the right and a hillside. In the left foreground is a Lombardy poplar.

Signed

Etching on copper $4\frac{3}{4} \times 5\frac{1}{2}$

70. A TUSCAN FARM

1904

At the right is the low mass of the farm buildings and at the left, beyond, a church tower surrounded by sycamore trees.

Signed

Etching on copper $3 \times 6\frac{3}{8}$

Two states

1. The ox is lacking.

2. An ox has been added at the right.

71. MELONCELLO, ITALY

1904

At the left of a broad road that fills the foreground a cowherd leans against a low wall and his cows stand beside him. At the side of the road is a high old house with a group of trees beyond and in the distance a steep hillside rises in the bright sunlight, dotted with olive trees and several villas.

Signed

Etching on copper $6\frac{3}{8} \times 8\frac{5}{8}$

[52]

Donald Shaw MacLaughlan

72. PARMA, ITALY

1904

Through a dark arch in the immediate foreground is seen a monument. It is night but the facade is lit by a strong street lamp.

Signed

Etching on copper $4\frac{1}{2} \times 3\frac{1}{8}$

Three states

1. Only the arch is etched and the sky is clear.
2. The sky has been etched and shadows have been added to the architecture.
3. The figures of two lovers have been placed in the shadow of the door and two horses are seen at the right.

73. THE CYPRESS GROVE

1904

Four giant cypress trees, evenly spaced, fill the right half of the plate. Beyond, an open countryside is visible between their trunks, with an orchard lightly indicated in the middle distance. At the left is a road with groups of people on it and on the further side of the road is a church in front of which are other groups of people.

Signed

Etching on copper $11\frac{3}{8} \times 8\frac{5}{8}$

Four states

1. In the foreground only two figures are indicated, in the lower right corner.
2. On the right, figures with two dogs have been placed in the road. One impression.
3. The dogs have been removed and the grouping of the figures has been changed. The plate has been cut down. One impression.
4. The figures in the center of the road have been removed. Clouds have been added just above the horizon over the fields. The shadows cast by the figures have been deepened and accents have been added to the trunk of the tree at the right and to the figure beside it.

The size of the plate before the third state was $12\frac{1}{2} \times 8\frac{5}{8}$

74. THE FORGE

1904

Over a fire, reflected on his face, a smith is at work, while a child plays in the foreground.

Signed

Etching on copper $7\frac{3}{8} \times 5\frac{3}{4}$

Four states

1. The child is only indicated and the plate is not shaded.
2. The upper part of the plate has been bitten and shadows etched on the wall. One impression.

Catalogue of Etched Work

74. THE FORGE—Continued.

1904

3. The head of the smith has been remodelled and a deep shadow has been etched in behind the figure. One impression.
4. The entire plate has been reworked. The firelight effect has been strengthened as well as the modelling about the flames. One impression.

This plate has never been published. The fourth state was shown in the Salon des Beaux Arts in 1904.

75. TIVOLI

1905

Across the level top of a hill, the steep slope of which is covered with trees, are the buildings of Tivoli with a classical portico noticeable in the center of the group. At the right is a distant view of vineyards.

Signed

Etching on copper 7 x 9 $\frac{3}{4}$

Two states

1. The figures in the foreground are lacking.
2. Three figures have been added at the lower right.

76. PERUGIA

1905

Across an open square is an old church. A pointed arch at the right connects it with a row of buildings in dark shadow. Through the arch distant hills are visible. In the square are various groups of people, partly in shadow.

Unsigned

Etching on copper 5 $\frac{3}{8}$ x 8 $\frac{1}{4}$

Two states

1. The sky is clear.
2. The sky has been darkened.

77. SIENA

1905

Beside a road is a group of country buildings. In the foreground are two women, several chickens, and beyond another woman with an ass.

Signed

Etching on copper 4 $\frac{1}{2}$ x 3 $\frac{1}{4}$

Two states

1. The figures of the peasant women and the ass are lacking. 6 $\frac{1}{4}$ x 5 $\frac{7}{8}$
2. The figures of the women have been added and the plate cut down. Almost all the impressions of this plate were on "chine collée." The plate has also been called "Italian Roadside".

Donald Shaw MacLaughlan

78. INTERIOR OF CHARCOAL SHOP, FLORENCE

1905

Sacks of charcoal are piled in the portico of an old building. Through the open door various figures can be seen in the dark shop. A cat sleeps on a shelf above the pile of sacks.

Signed

Etching on copper $6\frac{1}{4} \times 4\frac{1}{8}$

This plate was never finished. Two impressions.

79. FLORENCE, ITALY

1905

The tapestried walls of old Florence on the south side of the Arno are reflected in the river. In the distance is the Ponte Vecchio.

Unsigned

Etching on copper $6\frac{3}{4} \times 7\frac{3}{4}$

Five states

1. The houses are etched in outline. The Ponte Vecchio has not yet been drawn. $7\frac{1}{8} \times 7\frac{3}{4}$ Two impressions.
2. Part of the shading on the walls has been etched and the bridge has been added. The size is unchanged.
3. The reflections and the shadings on the walls of the houses have been completed. Cumulus clouds have been drawn in the sky and a boat with fishermen has been added in the lower right corner. The plate has been cut at the top and the upper corners rounded. This is the published state. $6\frac{1}{4} \times 7\frac{3}{4}$
4. The bank of cumulus has been removed leaving the sky partly clear. The fishing boat has been moved close to the walls of the houses. The plate has been cut down to the top of the tower at the left and the corners made rectangular. $6\frac{1}{4} \times 7\frac{3}{4}$
5. A rowboat with four oarsmen has been added at the lower right. One impression.

80. THE CERTOSA, FLORENCE

1905

On the top of a low hill the sides of which are patterned with the repeated vertical outlines of young poplars is the monastery of the Certosa in full sunlight. A stream runs along the bottom of the hill. In the immediate foreground at the left is a mulberry tree hung with grapevines and at the right is the foliage of a branch.

Signed

Etching on copper $4\frac{3}{4} \times 8\frac{5}{8}$

81. THE WHITE OX

1905

A large white Tuscan ox stands on a hill silhouetted against the sky and in the far distance a house in a group of poplar trees is faintly seen. At the right a cowgirl stands knitting beside the ox under a tree.

Signed

Etching on copper $3\frac{3}{8} \times 2\frac{5}{8}$

Catalogue of Etched Work

82. THE TROUT STREAM

1906

A large maple tree stands beside a brook. Beyond is a hill. On the left of the brook is a fisherman.

Signed

Etching on copper $8\frac{5}{8} \times 7$

Very rare.

83. DEVONSHIRE VILLAGE

1906

In the foreground is a thatched cottage on a village street in Devon.

Signed

Etching on copper $5\frac{7}{8} \times 11\frac{5}{8}$

84. THE SMUGGLERS' COVE

1906

A high rocky shore runs diagonally from the right foreground and in the cove below the smugglers' bark, all sails set, is anchored. A watchman observing the smugglers come ashore is seen against the sky.

Signed

Etching on copper $7\frac{1}{8} \times 8\frac{5}{8}$

The greater number of the impressions of this plate are printed on "chine collée." Fourteen impressions were pulled on an old French paper of greenish tint.

85. LYNTON, ENGLAND

1906

On the left of a descending street lined with shops is a garden. On the right an old man leaning on a cane is talking to a man on horseback.

In the center is a horse attached to a cart.

Signed

Etching on copper $11\frac{3}{4} \times 8\frac{1}{2}$

Two states

1. The plate is complete and of full size. Very few impressions.

2. The plate has been cut down. $11\frac{3}{4} \times 4\frac{5}{8}$ Two impressions.

86. LUSCANEN, BRITTANY

1906

Between the dark walls of farm buildings at either side a farm yard is seen in full sunlight with a row of thatched buildings on the left and on the right beyond a high rick of loosely piled straw. In the foreground at the right a Breton mason is standing on a ladder.

Signed

Etching on copper $5\frac{3}{4} \times 7\frac{1}{2}$

The edition was printed largely on "chine collée" and Japan paper.

Donald Shaw MacLaughlan

87. RUE DES HALLES, VANNES, BRITTANY

1906

The narrow crooked street is lined on either side with tall old houses and the end is blocked by a house partly in shadow. Various figures pass up and down the roadway.

Signed

Etching on copper 7 $\frac{1}{8}$ x 3 $\frac{3}{4}$

88. FERME AUX VACHES

1906

The long horizontal mass of a thatched building runs from the right margin of the plate and meets the mass of another similar building beyond, set at an angle to it. In the right foreground are a hay rick and bundles of dead branches standing up against it. In the court are farm animals and figures, with a beggar woman at the door of the cottage.

Unsigned

Etching on copper 4 x 11 $\frac{3}{4}$

89. TWO HORSES

1906

Two draught horses are attached to a cart that stands on the Seine quai.

Unsigned

Etching on copper 2 $\frac{1}{2}$ x 3 $\frac{1}{4}$

90. LE PONT NEUF, PARIS

1906

The houses of the quai and the rue Dauphine can be seen beyond the bridge, of which three arches, only, show. The plate was etched from the parapet of the bridge.

Signed

Etching on copper 9 $\frac{1}{2}$ x 7 $\frac{5}{8}$

This plate was made for the Société des Amis de l'Eau forte, and was printed exclusively for members of this society. This subject was etched again in 1907. See number 96.

91. QUAI DES GRANDS AUGUSTINS, PARIS

1906

Across the Seine is seen the row of tall houses on the Quai des Grands Augustins with the dome of the Pantheon beyond. The river in the foreground is covered with craft.

Unsigned

Etching on copper 9 x 13 $\frac{3}{4}$

Six states

1. The architecture and the barges are indicated, but without light values. Two impressions.

Catalogue of Etched Work

91. QUAI DES GRANDS AUGUSTINS, PARIS—Continued.

1906

2. The values of light have been etched on the walls of the houses on the quai and reflections in the water added. The sky is clear.
3. Clouds have been added above the Pantheon.
4. The light values on the houses and the reflections in the water have been completed. This is the published state.
5. The sky has been changed. It is now storming heavily. Few impressions.
6. In the right foreground a barge has been added. Few impressions. Another plate of this subject was etched in 1900. See number 16.

92. DRAUGHT HORSES

1906

Four draught horses hitched to a two-wheeled cart stand at rest while a laborer in front of the cart shovels in dirt. Another laborer is at work at the tail of the cart. Beyond at the left is the sea with a distant sail on the horizon.

Signed

Etching on copper $1 \times 6\frac{3}{4}$

This plate has not been destroyed.

93. LANDSCAPE, POIGNY

1907

A slightly rounded hill stretches away to a flat slope at the right and both are patterned in an irregular design by the rows of trees. Against the sky, in the distance, are several groups of buildings. In the immediate foreground on the right a single tree on a tall trunk stands alone.

Signed

Etching on copper $4\frac{5}{8} \times 10\frac{1}{8}$

Two states

1. The trees in the middle distance are higher and there are fewer trees on the left.
2. The trees in the middle distance have been cut lower and other trees have been added at the left.

94. LITTLE POIGNY

1907

On a shaded road is a figure in shadow.

Signed

Etching on copper $2\frac{7}{8} \times 3\frac{1}{2}$

95. LES DEUX CHAUMIÈRES

1907

In the middle of the plate are two low thatched cottages and at the right is a crooked apple tree beneath which a woman is raking hay. In the distance at the left is a row of trees.

Signed

Etching on copper $3\frac{1}{8} \times 4\frac{3}{4}$

Donald Shaw MacLaughlan

96. LE PONT NEUF, PARIS

1907

Beyond the Pont Neuf is seen the Conciergerie and a part of the Hotel de Ville.

Signed in drypoint at the right

Etching on copper $4\frac{5}{8} \times 12\frac{1}{8}$

Two states

1. The left of the bridge and the reflections in the water are not etched.

2. The bridge is completed and the reflections appear in the water.
A smaller plate of this subject was made in 1906. See number 90.

97. LANDSCAPE, BRITTANY

1907

On the edge of a low rolling hill is a village. Rows of wind blown trees cross at different angles on the slope of the hill and on the long flat ridge at the right. In the immediate foreground at the right is the slender trunk of a tree.

Signed

Etching on copper $3\frac{7}{8} \times 11\frac{5}{8}$

Two states

1. There are no fields and no figures in the foreground. The top of the tree at the right is unfinished.

2. The fields and a figure watching cows have been added in the foreground and the tree at the right has been completed.

98. LA CITÉ, PARIS

1907

In the foreground the Seine is filled with barges and river folk. On the quai above the line of houses runs diagonally across the plate.

Signed

Etching on copper $11\frac{3}{4} \times 11\frac{3}{4}$

Four states

1. The house roofs on the quai are partly drawn.

2. The houses have been completed and the lower part of the quai with the boats and figures are etched.

3. Reflections in the water have been redrawn.

4. The darks on the boat in the foreground have been re-etched and strengthened.

A smaller plate of this subject was etched in 1900. See number 23.

99. THE GREAT OAK

1907

The great oak fills the plate, with the trunk at the right center and the upper reaches of the branches cut off by the top margin. Beyond, at the left, is a field with other trees on the further side. Etched in Tennessee.

Signed

Etching on copper $5\frac{7}{8} \times 6\frac{1}{4}$

Very few impressions.

Catalogue of Etched Work

100. LA CONCIÈRGERIE, PARIS

1908

The Pont Neuf crosses the Seine in the center of the plate and the walls and conical towers of the Conciergerie are just above it. In the right foreground is the trunk of a tree and under the bridge at the left a building.

Unsigned

Etching on copper $12\frac{1}{2} \times 15$

This was the first plate made in the summer of 1908, early in June. The Swiss plates followed in July and August.

101. HOUSES ON THE AARE, SWITZERLAND

1908

Two old houses stand directly at the edge of the river. Above the water they are draped with vines and on one is the sign "J. Aeberhard, Sattler." At the right a bridge crosses to an open square on the further side of which is a building with a clock tower. A low Alpine ridge rises behind the tower.

Signed

Etching on copper $7\frac{5}{8} \times 8\frac{5}{8}$

102. THE TWO PINES, SWITZERLAND

1908

The two pines, on the edge of a steep declivity, are darkly silhouetted against a far range with the snow peaks towering beyond. Rolling mists fill the foreground and clothe the lower slopes of the peaks.

Signed

Etching on copper $10\frac{5}{8} \times 7\frac{7}{8}$

103. ABOVE THE MOUNTAINS, SWITZERLAND

1908

Banks of rolling clouds fill the entire sky above the far lying Alpine peaks.

Signed

Etching on copper $9\frac{3}{4} \times 11\frac{3}{4}$

Very few impressions.

104. A CASTLE IN THUN, SWITZERLAND

1908

The tower of the castle rises in the center of the plate, with a mass of trees in front of it and at the left a single poplar the full height of the plate. Beyond, the high mountains bank against the sky.

Signed

Etching on copper $10\frac{1}{8} \times 7\frac{3}{4}$

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Donald Shaw MacLaughlan

105. STORM IN THE ALPS, SWITZERLAND

1908

Mountain peaks in the Bernese Oberland are shrouded in heavy storm clouds.

Signed

Etching on copper 7½ x 9½

106. THE LAUTERBRUNNEN

1908

Through the center of the plate runs the deep cleft of the Lauterbrunnen Valley dotted with trees. In the left foreground is the perpendicular massif of the Jungfrau and on either side the steep slopes of the ridges break down into the valley until it is lost in a wall of snow peaks silhouetted against the sky.

Signed

Etching on copper 10⅞ x 14⅓

Almost all of the proofs of this plate were printed on very fine Japan paper.

107. THE GRIMSEL

1908

The Lake of the Dead at the foot of grim peaks in the Grimsel Pass. Heavy sleet and vapors with the sun striking them roll across the upper half of the plate and snow peaks tower above them against the black sky.

Signed

Etching on copper 12¼ x 14½

108. RAIN STORM OVER THE LAKE OF THUN

1908

In the foreground is a glimpse of Lake Thun with a group of mountains with fields at their base, beyond. In the distance a rain storm is gathering over the heights.

Signed

Etching on copper 4⅕ x 6⅔

109. MOUNTAIN PEAKS

1908

The Eiger and Monch peaks, snow covered, in the middle of the plate, are half lost in the heavy clouds that roll across the foreground and fill the sky.

Signed

Etching on copper 5⅝ x 7⅜

Catalogue of Etched Work

110. FISHERMEN OF CHIOGGIA

1908

In the immediate foreground is a lagune boat with the sail hanging slack. Beyond is a boat yard with a number of other craft. In front of the boat two fishermen are working with a net.

Signed

Etching on copper $9\frac{1}{8} \times 12\frac{5}{8}$

111. THE MARKET, VENICE

1908

The Grand Canal in the foreground is full of boats, each manned with several figures and many laden with produce. The line of palaces on the further bank swings in a flat curve from left to right across the center of the plate and a single building stands out from the right margin. The scene is flooded with strong light.

Signed

Etching on copper $10\frac{3}{4} \times 14\frac{1}{8}$

Two states

1. There is only one boat in the immediate foreground. The plate is heavily bitten.
2. The houses along the canal have been lightened and a second boat added in the immediate foreground.

112. MORNING, VENICE

1908

A row of houses is seen across the Zattere with the dome and tower of Santa Maria della Salute beyond. On the canal are two groups of ships with bare masts, one in the immediate foreground at the left.

Signed

Etching on copper $2\frac{3}{4} \times 6\frac{1}{4}$

113. CANAL, VENICE

1908

In the immediate foreground of a Venetian Canal is a fruit boat.

Signed

Etching on copper $9\frac{3}{4} \times 4$

114. IDILLIO, VENICE

1908

Framed by the foliage of ilex trees and of bushes in the immediate foreground, the dome of the church is dark against the sky. Etched in the Giudecca, Venice.

Signed

Etching on copper $8\frac{1}{8} \times 9\frac{1}{4}$

Three states

1. There are no figures in the composition.
2. Figures have been added to the foreground.
3. The figures have been redrawn in drypoint.

Donald Shaw MacLaughlan

115. THE DARK CANAL, VENICE

1908

The canal and the palace in the foreground at the left are in dark shadow but the walls of the other houses beyond are caught by a slanting light. This is a very strongly bitten plate.

Unsigned

Etching on copper $4\frac{3}{4} \times 3\frac{5}{8}$

Two states

1. The plate is full size. $9\frac{1}{4} \times 6\frac{1}{2}$

2. The plate has been cut down. This is the published state.

116. PORTAL SAN ZACCARIA, VENICE

1908

The richly sculptured portal is half in shadow in the immediate foreground. Through the arch the campo beyond is in brilliant sunlight. A beggar stands in the entrance.

Unsigned

Etching on copper $4\frac{5}{8} \times 3\frac{1}{4}$

Very rare.

117. THE HAUNTED HOUSE

1909

On the right is part of an Italian villa wall against a cypress tree. To the left is a street wall and doorway. A figure with a suggested ghost is in the roadway.

Signed

Etching on copper $8\frac{1}{4} \times 4\frac{1}{8}$

Two states

1. The sky is clear.

2. The sky has been etched and it is now night.

Very rare.

118. THE DANCE OF SPRING

1909

Straight across the plate filling its entire height is an irregular row of cypress and oak trees.

Signed

Etching on copper $12\frac{3}{8} \times 18\frac{3}{8}$

Five states

1. The sky is clear. Under the foliage an olive clad hill is seen and a distant view is indicated. Three proofs.

2. Cumulus clouds have been added in the lower sky. The oak tree in the center and the lower part of the plate have been accented and the landscape has been etched. Two oxen have been added in the left foreground and a group has been drawn in the shadows cast by the trees.

Catalogue of Etched Work

118. THE DANCE OF SPRING—Continued.

1909

3. The sky, the foreground, part of the landscape at the left and at the right, a group of five trees at the left, two cypress trees at the right and another between the second and third trees at the right have all been ground down. The horizon of the landscape has been lowered, removing at right center two oaks.
4. The sky at the left is filled with the threat of a storm and a spring shower is seen under the trees. The landscape is redrawn and groups of arcadian dancing figures are etched in the foreground.
5. A darkening sky has been added across the upper part of the plate but the sky at right and left is open. The landscape at the left is under the shadow of a great rain cloud and some accents have been added. In the landscape at the right of the center some delicate drypoint has been done on the trees. Drypoint has been added also to the figures in the foreground. The title has been changed to ROAD SONG NUMBER FIVE.

This plate has not been destroyed.

119. PALAZZO VECCHIO, FLORENCE

1909

The tower and facade of the Palazzo Vecchio. In front is a group of figures.

Signed

Etching on copper 12 $\frac{3}{4}$ x 4

120. IN THE MARBLE CITY

1909

The giant stairway of the Ducal Palace, Venice, looking under the arches to the entrance door beyond.

Signed

Etching on copper 11 $\frac{3}{4}$ x 9 $\frac{3}{4}$

Two states

1. There are fewer figures and the darks under the arches are relatively light.
2. The figures have been changed and other figures added, and the darks under the arches have been re-etched and darkened.

121. SAIL YARD, VENICE

1909

Beyond a campo is the Giudecca Canal, full of ships. In the square, sailors are laying out sails to dry.

Signed

Etching on copper 5 $\frac{1}{2}$ x 5 $\frac{1}{2}$

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Donald Shaw MacLaughlan

122. THE CLOCK TOWER, VENICE

1909

The ornate facade of the clock tower rises the full height of the plate at the right center, with the walls at either side more lightly etched. The Merceria is seen through the arch and groups of figures stand under the arch and in the foreground.

Signed

Etching on copper 11 $\frac{3}{4}$ x 4 $\frac{7}{8}$

123. THE SALUTE

1909

Between blank walls in the immediate foreground, above the row of houses on a narrow calle, appears the dome and towers of the Salute, shrouded in scaffolding.

Signed

Etching on copper 7 $\frac{3}{8}$ x 4

124. DOORWAY OF THE DOGES', VENICE

1909

The plate is filled with the richly sculptured frame of the portal of the Doges' Palace. The door is open and through the shadowed arch the great staircase is visible. A few people loiter in the foreground and others are on the stairs.

Signed

Etching on copper 15 $\frac{1}{2}$ x 7 $\frac{3}{4}$

A smaller plate of this subject was etched in 1899. See number 13.

125. SANTA MARIA FORMOSA, VENICE

1909

At the left margin on the plate is the bridge that leads over the canal directly to the side door of the church. The bell tower at the right disappears above the upper margin on the plate. In the right foreground a man sits in a gondola and walking over the bridge from the church is a woman with a baby, a man carrying a basket on his shoulder and accompanied by a woman, and other figures. Other figures are on the campo beside the church.

Signed

Etching on copper 7 $\frac{3}{8}$ x 9 $\frac{1}{8}$

Two states

1. The plate is entirely etched.
2. The figures approaching over the bridge have been partly re-etched and partly redrawn in drypoint.

Catalogue of Etched Work

126. THE CANAL OF THE LITTLE SAINT, VENICE

1909

The facade of a palace with a balcony and with a gondola moored in front fills two thirds of the left foreground. At the right the canal disappears between the rows of houses. On the canal, in the middle distance, under an overhanging mass of foliage, is another gondola.

Unsigned

Etching on copper 8 x 11 $\frac{1}{4}$

Forty impressions.

127. THE CURVED CANAL

1909

A broad canal curves from the immediate foreground to the left until it disappears between the rows of houses. Craft of several types are moored on either side of the canal and in the middle distance is a boat drawn up on a run for repairs. In the right foreground are a few figures. The canal is near the Ghetto in Venice.

Unsigned in the early proofs but later signed in drypoint.

Etching on copper 10 $\frac{1}{8}$ x 9

128. CALLE DEL PARADISO

1909

A narrow Venice street passes under a gateway, in the immediate foreground, with a statue of the Misericordia Virgin above. The street is filled with pedestrians and playing children. A dwarf beggar with a wooden leg sits on the pavement in the lower left corner.

Signed

Etching on copper 7 $\frac{3}{4}$ x 4 $\frac{5}{8}$

Two states

1. The plate is entirely etched.

2. The head and cap of the beggar have been reworked in drypoint.

129. TUSCANY

1909

Each side of the plate is bounded by a poplar tree and in the foreground is the flat roof of a house and, on the right, a thickly leaved branch. Through this frame are seen the sloping orchards with a broken line of poplars beyond. Still more distant fields are seen through the trees.

Signed

Etching on copper 8 $\frac{1}{2}$ x 11 $\frac{3}{4}$

130. DRYPOINT NUMBER ONE: PORTRAIT

1909

Madame L. in a stiff starched blouse, sits turned three quarters to the left with her hands resting in her lap. She is half smiling and looking to the right.

Signed

Drypoint on copper 7 $\frac{1}{8}$ x 9 $\frac{1}{8}$

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Donald Shaw MacLaughlan

131. DRYPOINT NUMBER TWO: PORTRAIT

1909

A woman sits with her hands resting in her lap. Her body is almost directly forward but her head is turned to the right. She wears a plumed hat.

Signed

Drypoint on copper 7 $\frac{3}{8}$ x 9 $\frac{3}{8}$

132. DRYPOINT NUMBER THREE: PORTRAIT

1909

A woman is seated in an arm chair turned three quarters to the left. At the right the wall is indicated.

Signed

Drypoint on copper 7 $\frac{1}{8}$ x 8 $\frac{1}{2}$

133. DRYPOINT NUMBER FOUR: PORTRAIT

1909

A portrait of M. Jean Frélaud, the French painter and etcher. The head and bust is seen in profile in a strong light against a clear background.

Signed

Drypoint on copper 6 x 4 $\frac{1}{8}$

134. DRYPOINT NUMBER FIVE: PORTRAIT

1909

The head of Mr. C., a young Italian student, is placed three-quarters turned to the left at the top center of the plate against a clear background.

Signed

Drypoint on copper 6 $\frac{1}{2}$ x 4 $\frac{3}{4}$

Very few impressions.

135. DRYPOINT NUMBER SIX: TWO NUDES

1909

Two nude figures, the one on the right with hair loosened, are reclining.

Signed

Drypoint on copper 5 $\frac{3}{4}$ x 10 $\frac{1}{2}$

Very few impressions.

136. DRYPOINT NUMBER SEVEN: PORTRAIT

1909

In the upper center of the plate is the head and shoulders of a woman turned to the right, almost in full profile, and at the right is a three quarters view of the same woman, seen to the waist and turned to the left. In the lower right corner is a small nude, partially drawn.

Unsigned

Drypoint on copper 11 $\frac{1}{4}$ x 10

Catalogue of Etched Work

137. THE BILLOWS

1909

The rounded hills of Tuscany roll away, one beyond the other, on all sides to the horizon. In the foreground the slope is covered with olive trees.

Signed

Etching on copper $4\frac{3}{4} \times 11\frac{3}{4}$

Very few impressions.

138. FIELDS OF SAN GIMIGNANO

1909

The hills and fields outside San Gimignano with a small valley in the middle ground.

Signed

Drypoint on copper $8 \times 12\frac{3}{4}$

Very rare.

139. THE CITY OF TOWERS

1909

The tall square towers of San Gimignano rise above the square masses of buildings. In front of the town is a basin shaped orchard, seen from above. The chestnut trees of the near slope screen the foreground.

Signed

Etching on copper $10\frac{1}{2} \times 12\frac{3}{4}$

Two states

1. There are no accents on either the towers or the trees and the sky is not drawn.
2. Accents have been added to the towers and the trees in the foreground. The trees at the left have been modified and clouds have been etched in the sky.

140. THE FOUNTAINS

1909

A road in bright sunlight runs up a slope past a row of arched fountains in the right foreground, to the arched gate of San Gimignano beyond. On the top of the tree clad hill at the right is a group of buildings. A tree borders the left margin of the plate.

Signed

Etching on copper $4\frac{3}{4} \times 6\frac{1}{4}$

141. THE TOWERS

1909

Through a narrow street are seen the tall towers of San Gimignano rising into the light. The foreground is in heavy shadow.

Signed

Etching on copper $9\frac{5}{8} \times 4$

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142. SKETCH FROM THE WALLS OF SAN GIMIGNANO

1909

The hills seen from the walls of San Gimignano are in evening light.
Signed
Drypoint on copper $4\frac{5}{8} \times 6\frac{1}{4}$
Very rare.

143. THE HILL CITY

1909

The foreground is filled with a rising valley, tree clad. Against the sky the tall flat towers of San Gimignano are silhouetted.
Signed
Etching on copper $5\frac{5}{8} \times 6\frac{5}{8}$

144. SAN GIMIGNANO

1909

A road with trees on either side descends into the valley. Beyond are the olive groves and the city and the walls against the sky. On the roadway, at the left, is the figure of a woman.
Signed
Etching on copper $6\frac{3}{4} \times 6\frac{5}{8}$
Two states
1. The figure of the woman stands alone.
2. The figure of a nude child has been placed beside the woman.

145. THREE GIRLS

1909

Three young women, two of them seated.
Signed
Drypoint on copper $4\frac{3}{4} \times 7\frac{5}{8}$
Two states
1. The plate is complete.
2. The plate has been cut down leaving only the standing figure.
 $4\frac{3}{4} \times 3\frac{1}{8}$
Two impressions only.

146. VAL D'ARNO

1909

On the further side of a flat valley rise the long bare masses of Mount Morello. The sun is just setting.
Signed
Etching on copper $2\frac{5}{8} \times 8\frac{1}{2}$

147. IN THE TUSCAN HILLS

1909

In the middle distance is a convent surrounded by trees. Beyond, the steep bare height of Mount Morello rises abruptly. An orchard with a single poplar thrusting through it slants across the lower left corner of the plate.
Signed

Catalogue of Etched Work

147. IN THE TUSCAN HILLS—Continued.

1909

Etching on copper $4\frac{3}{8} \times 8\frac{1}{4}$

Two states

1. The accents in the foreground are relatively light.
2. Accents have been added under the trees in the foreground.

148. VAL D'EMA

1909

A broad hill slopes gradually into the wide Val d'Ema at the right and the valley mounts beyond to another low ridge which stretches straight across the sky. The whole view is patterned by vineyards and olive orchards, broken, beyond, by an occasional building.

Signed

Etching on copper $5\frac{1}{2} \times 12\frac{1}{8}$

149. POGGIO IMPERIALE

1909

At either side of the plate are rows of cypress trees, and the facade of the villa is seen between them.

Signed

Etching on copper $4\frac{1}{4} \times 8\frac{1}{2}$

Two impressions.

150. THE GREAT GATE, LONDON

1910

The heavy gate stretches across the middle of the plate. Through the gate the Court of King's College can be seen. In the foreground are several figures.

Signed

Etching on copper $8\frac{1}{8} \times 6$

Two states

1. In the right foreground two figures are lightly indicated.
2. The two figures have been redrawn in drypoint, two other figures have been added in the doorway at the left and another figure seen through the arch is sketched in outline.

151. BEFORE ST. PAUL'S, LONDON

1910

The dome of St. Paul's Cathedral rises at the right above the row of buildings along the river. There are a number of boats on the Thames in the foreground and in the immediate foreground three barges rest on the mud flats.

Signed

Etching on copper

Two states

1. The plate is full size. $6\frac{1}{8} \times 9\frac{1}{8}$

2. The plate has been cut down to $5\frac{1}{8} \times 7$

The title has been changed to "Walls of the Thames."

One impression.

Donald Shaw MacLaughlan

152. ON THE THAMES

1910

Across the right foreground is a boat with a square sail hoisted, running before the wind on the incoming tide. Behind is the row of buildings along the wharves with various boats alongside and two gas tanks looming above them.

Signed

Etching on copper 2 $\frac{3}{4}$ x 6 $\frac{1}{4}$

153. THE LITTLE POOL

1910

The right foreground is filled with the broad bow of a Thames river boat, with other ships beyond seen through the rigging. At the left, there are smaller boats with ships at anchor faintly sketched in the distance.

Signed

Etching on copper 9 $\frac{3}{4}$ x 11 $\frac{7}{8}$

Two states

1. The plate is full size.

2. The plate has been cut down to 7 $\frac{1}{2}$ x 11 $\frac{7}{8}$

A small sketch of a horse upside down has been added in the lower right corner.

154. THE POOL

1910

The broad oblongs of barges, seen somewhat from above, are arranged in a series of broken horizontal lines, one after the other, far up the Thames until it disappears under the towers of the distant bridge. In the middle distance the pattern is interrupted by the masts of some river boats with half furled sails. At the left is the line of docks.

Signed

Etching on copper 15 x 10

Two states

1. The plate is full size.

2. The plate has been cut off at the top. 13 $\frac{1}{4}$ x 10

One impression.

155. LOW TIDE

1910

In the left foreground a group of loaded barges lie on the flat and beyond is the Thames at low tide with Cannon Street Bridge filling the entire upper part of the plate. In the distance is Waterloo Bridge.

Signed

Etching on copper 9 $\frac{1}{2}$ x 12 $\frac{1}{4}$

Twenty impressions.

Catalogue of Etched Work

156. THE LIFE OF THE THAMES

1910

A series of boats stretches straight across the plate, one after another, from the immediate foreground to the further embankment. The Custom House fills the upper part of the plate. On every boat men work or loiter.

Signed

Etching on copper $10\frac{1}{4} \times 13$

Two states

1. The sky is clear and a man carrying a heavy rope is seen on the second boat in the foreground.
2. The sky has been darkened and this figure has been removed.

157. CHIMNEYS AND CRANES

1910

The criss-crossed lines of cranes, with the wharves below them busy with traffic, fill the right half of the plate. Above, the shot tower rises against the smoky sky and beyond there is a chimney and a bulky building. At the left, barges are moored alongside the wharf. One of the Thames bridges crosses in the middle distance and beyond is a group of buildings.

Signed

Etching on copper 10×12

158. LOADING BARGES

1910

In the foreground, the oblique lines of a loading crane slant above a Thames jetty and the barges moored alongside. In the left foreground a flight of steps runs down from the jetty. At the right of the jetty other barges are moored and beyond, the buildings on the other side of the Thames can be seen.

Signed

Etching on copper $5\frac{5}{8} \times 7\frac{3}{8}$

159. EVENING ON THE THAMES

1910

The Thames, full of river craft, with London Bridge, is seen through an evening mist:

Signed

Etching on copper $3\frac{7}{8} \times 6\frac{1}{2}$

Twelve impressions.

160. SKETCH OF BOATS ON THE THAMES

1910

Some Thames boats are lying on the river bed at low tide. A bridge and a church spire are in the distance.

Signed

Etching on copper $3\frac{7}{8} \times 5\frac{3}{8}$

Very rare.

Donald Shaw MacLaughlan

161. WINDOWS OF PARIS

1910

The quai, bordered by trees on the right and the houses on the left, with the Institute beyond, is seen from a window at one end. Above the houses is the dome of the Pantheon.

Signed

Etching on copper $8\frac{3}{8} \times 5\frac{3}{8}$

Three states

1. The blind and window frame are lacking.
2. The blind and a bowl of roses on the window sill have been added.
3. Four stanzas by Charles Kinross are etched below.

162. THE BERNESE OBERLAND

1910

The steep ridges swing down from left and right to the rounded, tree filled valley which runs directly back into the plate to the broken lines of snow peaks across the sky. In the right foreground, a steep cliff breaks down into two masses of rock on the lower margin. The plate was etched from the Rochers de Naye.

Signed

Etching on copper $10\frac{1}{2} \times 14\frac{3}{4}$

163. ROSSINIÈRES

1910

In the foreground is a valley with a chalet and a church seen from the hill above. Beyond, a high ridge of the Bernese Oberland, tree covered, rises to the sky, with lesser ridges at either side.

Signed

Etching on copper 10×8

Very few impressions.

164. VENETIAN BYWAYS

1910

The dome of the Salute appears above a narrow street that runs back directly into the center of the plate. In the immediate foreground is a girl with flowing hair, carrying a basket overflowing with fruit, seen only to the waist.

Signed

Etching on copper $4\frac{3}{4} \times 7\frac{1}{8}$

Two states

1. The plate is entirely etched.
2. The figure in the foreground has been reworked in drypoint.

Very few impressions.

Catalogue of Etched Work

165. SONG FROM VENICE NUMBER ONE

1910

On the right is the side wall of an old house, the balconies draped with bedding. The long row of houses beyond is just visible. On the left is the canal, running under a high curved bridge, with the dome and towers of Santa Maria della Salute against the sky. In the immediate foreground is a gondola, filled with fruit, so placed that one point falls under the apex of the bridge and the other under the peak of the flat gable of the house.

Unsigned

Etching on copper $9\frac{1}{8} \times 11\frac{1}{8}$

166. HOUSE OF CERES

1910

A beautiful Venetian balcony covered with flowers and plants is garlanded across the top of the plate. Through the open door under the balcony several nude figures can be seen in the interior. In the foreground Ceres and a Bacchante are seated in a fruit laden boat on the canal.

Signed

Etching on copper $14 \times 10\frac{1}{2}$

Three states

1. The figure of Ceres is lacking and there are no figures on the steps.
2. A mother and babe seated on the entrance steps have been added. In the boat is a nude figure with a piece of grape vine about the head.
3. The mother and child and some of the figures in the interior have been removed and Ceres has been added to the fruit laden boat in the foreground. This is the published state.

167. SUNLIGHT AND SHADOWS NUMBER TWO

1910

Looking through a narrow dark Venetian calle, a group of sculptured buildings with a tall tower is seen in the brilliant light. The light filters into the passage from above through the balustrade of a high balcony. The plate is numbered in the series after a plate of later date (No. 176) because, though begun first, it was finished later. They were published at about the same time.

Signed

Etched on copper $11\frac{1}{8} \times 3\frac{3}{4}$

Two states

1. A fainting woman being lifted by her neighbors and a child running away in fear are seen through the calle.
2. These figures have been removed and in their place have been etched, in the immediate foreground, a woman bending over to empty a bucket and further down the calle a man wearing a cape, approaching.

Donald Shaw MacLaughlan

168. THE BOAT BUILDERS, VENICE

1910

In the center of the plate is a building with a Venetian chimney on the bank of a canal. At the left are workshops and at the right part of a building and a pergola, with the passage beneath it in the immediate foreground. On the edge of the canal are several boats and gondolas in various stages of repair. At the right are workmen and in the lower right corner boys bathing.

Etching on copper $8\frac{1}{8} \times 10\frac{1}{8}$

Two states

1. Unsigned. Very few impressions.

2. Signed in drypoint.

169. THE GHETTO, VENICE

1910

A canal, with high palaces on either side, is spanned by an open bridge. Under the bridge is a Venetian barca with a boatman and on the bridge are various figures. Beyond is the Fondamenta.

Signed

Etching on copper 11 x 9

170. SAN GREGORIO, VENICE

1910

At the end of the San Gregorio between rows of houses the tower of a church rises above an old palace. The Grand Canal spanned by an arched bridge is at the right. In the foreground are several gondoliers.

Signed

Etching on copper $6\frac{1}{4} \times 5\frac{1}{8}$

171. THE GREAT DOME

1910

Across the narrow court of the Abbazzia, above the low wall of the building, rises the great dome of Santa Maria della Salute, so placed that the top of the plate cuts off the top of the pinnacle.

Signed

Etching on copper 7 x $4\frac{5}{8}$

172. THE BRIDGES

1910

The Bridge of Sighs with San Gregorio in the distance.

Signed

Etching on copper $5\frac{1}{2} \times 4$

173. HÉLÈNE

1911

A young girl, her straight hair hanging about her shoulders, sits under a blossoming rose bush. She holds a loose bouquet in her lap. She is listening to fairy tales.

Signed

Drypoint on copper 12 x $9\frac{5}{8}$

Very rare

Catalogue of Etched Work

174. DRYPOINT NUMBER EIGHT: PORTRAIT OF AN IRISHMAN 1911
A man seen half length and without his coat, is seated, turned three quarters to the left.
Signed
Drypoint on copper 10 $\frac{5}{8}$ x 8 $\frac{5}{8}$

175. TOPSY 1911
A quaint little Belgian spaniel, seen full face, sits in the center of the plate.
Signed
Drypoint on copper 6 $\frac{1}{8}$ x 5 $\frac{1}{8}$

176. THE WHITE PALACE 1911
A Venetian palace in blazing sunlight is placed on the plate in such a way that the canal in front of it with its arched bridges runs diagonally to the right from the center of the lower margin, while straight back along the left margin is the footway to the elaborate Renaissance doorway that is half open. On the canal is a number of gondolas and in the immediate foreground is a gondolier carrying a bundle of oars.
Signed
Etching on copper 10 $\frac{1}{4}$ x 13 $\frac{1}{4}$

177. SUNLIGHT AND SHADOWS NUMBER ONE 1911
A Venetian church facade in full light.
Signed
Etching on copper 11 $\frac{1}{8}$ x 9 $\frac{1}{8}$

178. SKETCH OF TWO HEADS 1911
Heads of two Italian peasants.
Signed
Etching on copper 3 $\frac{1}{8}$ x 2 $\frac{5}{8}$

179. IN GIORGIONE'S LAND 1911
Through a screen of young poplars in the immediate foreground an abrupt olive clad hill is seen rising steeply beyond, in a flood of sunlight. It is crowned with a Roman tower. Under the trees in the center foreground a man lies stretched on the ground and in the field beyond cows are grazing.
Signed
Etching on copper 10 x 12

Donald Shaw MacLaughlan

180. EVENING SHADOWS

1912

An olive-clad hill, in late twilight, slopes steeply down to the lower margin of the plate. An occasional poplar stands up above the lower masses of the olives and on the upper slope, at the left, is a Venetian chapel. The plains of the Veneto run to the horizon in the right distance. In the foreground are poplar trees and a figure.

Signed

Etching on copper $7\frac{1}{8} \times 11\frac{3}{4}$

Two states

1. The ground work of the plate has been drawn without any effect of evening light.
2. The trees in the center of the plate have been changed and the scene enveloped in evanescent twilight.

181. PORTRAIT OF THE ARTIST

1912

The head is turned in three quarters view to the right with the eyes looking off to the left. The bust is lost in shadow.

Signed

Drypoint on copper $12\frac{3}{4} \times 7\frac{1}{8}$

Two states

1. The plate is complete.
2. The drawing of the cheek and neck have been reworked.

182. SUMMER DREAMS

1912

In the shade of three ilex trees the foliage of which fills the upper third of the plate, a woman lies on the ground asleep. A calf feeds at the right. Beyond is a wooded slope and in the distance a far view of a valley.

Signed

Etching on copper 10×12

Two states

1. The plate is entirely etched.
2. The figure has been redrawn in drypoint.

183. LEAVES OF ASOLO

1912

An abrupt wooded hill, flooded with sunlight, is crowned with an old Roman watch tower. At the bottom of the slope is a farm building with a square tower. In the foreground a narrow road bordered on the left by chestnut trees and on the right by acacias, curves out of sight and in the center a goat boy plays his pipes while his goats wander by. At the left the plate is framed by masses of foliage and at the right by a leafy acacia tree.

Signed

Catalogue of Etched Work

183. LEAVES OF ASOLO—Continued

1912

Etching on copper $12\frac{3}{8} \times 9\frac{5}{8}$

Two states

1. A tower and a group of buildings are in the middle distance.
2. The tower and part of the buildings have been removed and a group of trees have been put in their place. Accents have been added to the acacia tree at the right.

184. FIELDS OF ASOLO

1912

Through a group of poplar trees in the foreground is seen a valley and in the distance Mt. Grappa. To the left of the center of the plate is a Nespoli tree.

Signed

Etching on copper $13\frac{1}{2} \times 10\frac{1}{8}$

185. THE WILLOW STREAM

1912

The bank of a narrow stream is closely lined with overhanging willows that are fully reflected in the quiet water. A narrow foot bridge crosses above. Two girls are seated on the bridge.

Signed

Etching on copper $7\frac{3}{4} \times 5\frac{1}{2}$

Two states

1. A cow stands in the shallow water of the stream.
2. The cow has been removed and the darks under the trees have been accented with drypoint.

186. A WAYSIDE CHAPEL

1912

Beside a road that runs across the foreground is a small chapel with the door open. A mass of light foliage falls over the chapel and the wall at the left.

Signed

Etching on copper $7\frac{1}{8} \times 10\frac{1}{4}$

Three states

1. There are no figures in the composition. One impression.
2. A group of women and children before the chapel door has been added.
3. These figures have been removed and a youth holding a horse hitched to a carriage has been placed in the left foreground, while a woman kneeling before the altar is faintly seen through the open door.

This plate was begun in 1907 but not changed to the third state until 1912.

Donald Shaw MacLaughlan

187. VENETIAN NOONTIDE

1912

A row of houses, interrupted by a mass of foliage, runs diagonally from the left of the plate along the side of a canal which is spanned in the distance by two arched bridges, one beyond the other. Boats are anchored on the canal and the houses and the shimmering water reflect the brilliant light.

Signed

Etching on copper 9 $\frac{3}{4}$ x 11 $\frac{3}{4}$

Two states

1. The brickwork over the portal is in full detail.
2. The brickwork over the portal has been partly removed.

188. SONG FROM VENICE NUMBER TWO

1912

In the foreground of a Venetian canal is a gondola in which are seated two lovers.

Signed

Etching on copper 9 $\frac{3}{4}$ x 11 $\frac{1}{2}$

189. BRIDGES AND PALACES, VENICE

1912

In the foreground of a Venetian canal a boat bearing a load of sacks and two men passes under a bridge. On either side are old houses and beyond, another bridge is half seen. On the bridge stand a woman and a man looking over the rail. Another boat is moored at the right with the gondolier waiting beside it and beyond are still other boats.

Signed

Etching on copper 9 $\frac{5}{8}$ x 11 $\frac{5}{8}$

190. RIO VERONA

1912

On a narrow canal surrounded by high houses are two gondolas and a boat. The canal is seen from above. The facades are in sunlight and strong light filters in between the buildings onto the Rio which is partly overshadowed.

Signed

Etching on copper 11 $\frac{3}{4}$ x 9 $\frac{3}{4}$

191. WINTER

1912

The rounded hills, bare and snow covered, roll up to the bleak sky. Leafless trees mass to left and right and in the immediate foreground at either side is a bare branched tree.

Signed

Drypoint on copper 6 x 9

Very rare.

Catalogue of Etched Work

192. THE DARKENING SKY

1912

The foreground is full of barges alongside the wharf at the right, from which extends a loading crane. Beyond, on the Thames, are other craft. The sky is dark with an impending storm.

Signed

Etching on copper 5½ x 7¾

193. EVENING LIGHT

1912

A steamer is moving down the stream out to sea. At its stern are a number of boats. A row of barges, receding from the foreground, is moored to the wharfs at the right. Etched on the Thames, below the Tower Bridge, at low tide.

Signed

Etching on copper 5½ x 7¾

194. WIND AND RAIN

1913

The broad bow of a Thames boat projects into the plate from the immediate foreground, with another boat lashed to it at either side. In the distance the arches of the bridge are silhouetted black against the sky. In the left middle distance is a barge and at the right, other boats and a derrick.

Signed

Etching on copper 9¾ x 11¾

195. THE ENTANGLEMENT

1913

A barge, running directly from the immediate foreground, is moored to the Thames wall and there are two other craft just beyond. Above is Blackfriar's Bridge with a further bridge visible under the arches and a still further one beyond that. On the river between the bridges is another tangle of craft and at the right is a single boat. Teams and figures are crossing Blackfriar's Bridge and a box is about to be lowered into one of the boats by a crane at the left. On the nearest boat a boy is at work.

Signed

Etching on copper 10¼ x 12½

196. THE RUSHING TIDE

1913

Across the foreground a barge is moored, its cargo covered with a tarpaulin. A man on the barge beyond shoves off with a long pole. In the middle of the plate at the right are two vessels with cranes rigged preparing to go down the Thames with the ebb and a tug steams across the background. The buildings of the further shore are dark against the sky.

Signed

Etching on copper 9¾ x 11¾

Donald Shaw MacLaughlan

197. CORNISH LANDSCAPE NUMBER ONE

1913

Low curving hills are marked into irregular chequers by the lines of trees and hedgerows. In the right foreground are slight Cornish elms.

Signed

Etching on copper $4\frac{5}{8} \times 11\frac{3}{4}$

198. CORNISH LANDSCAPE NUMBER TWO

1913

Irregular groups of trees and hedgerows slant across the foreground. Beyond, the chequered slopes of the hills tilt from either side. Cattle graze in the immediate foreground.

Signed

Etching on copper $5 \times 11\frac{3}{4}$

199. CORNISH ELMS

1913

In the immediate foreground at either side is a thicket of foliage with a mill half seen under the branches at the right. Between is a view of an upsloping field crossed by a row of spaced elms.

Signed

Etching on copper

Two states

1. There is no figure in the composition and the plate is full size.
 10×12

This state was published as the "Mill Race." Very rare.

2. A cow and figure have been added and the plate has been cut down.
 $6\frac{1}{2} \times 9\frac{3}{8}$

200. ROAD SONG NUMBER ONE

1913

A level Italian road runs from the foreground diagonally to the right distance. Tall, slender acacia trees at either side cast a tracery of light and shadow.

Signed

Etching on copper $12\frac{1}{2} \times 10\frac{1}{8}$

201. ON THE BRENTA

1913

Beyond the wide, shallow Brenta River are two groups of high houses separated by a mass of trees. In the foreground at the left is a large acacia tree and along the lower margin of the plate the foliage of scattered plants.

Signed

Etching on copper $8\frac{1}{8} \times 11\frac{1}{2}$

Catalogue of Etched Work

202. SUNLIGHT AND SHADOWS NUMBER THREE

1913

Four slender poplar trees move from the right side of the plate diagonally back into a slightly rolling countryside, seen between their trunks. Across the lower left corner is the leafy branch of an apple tree.

Signed

Etching on copper 10½ x 14¼

203. TREVISO WATERS

1913

The broad canal stretches straight away from the foreground. On the right bank the trees hang down into the water and on the left is an old house with a boat moored before it.

Signed

Etching on copper 10¼ x 12½

204. A TREVISO CANAL

1913

Between the twisted trunks of two chestnut trees, one at either side of the plate in the immediate foreground, is seen the canal in a shimmering light and the walls of the houses on the further side. The upper part of the houses is hid by the foliage of the chestnut trees.

Signed

Etching on copper 8½ x 8

205. BASSANO

1913

An uneven cobbled street runs back from the immediate foreground. Over the wall at the left are leafy trees and from the balcony of the house at the right hangs a line of washing. A woman carrying a jar of water advances down the street and there are other figures beyond.

Signed

Etching on copper 7½ x 11½

206. THE TEMPLE

1913

Under a tree at the right, the foliage of which extends entirely across the upper margin of the plate, is a wayside church. Etched in the Veneto.

Signed

Etching on copper 9¾ x 12½

Three states

1. The temple is surrounded by a grove of trees.
2. A woman, seen in profile, is seated under the tree at the right.
3. The figure is removed.

Thirty-eight impressions in all.

Donald Shaw MacLaughlan

207. SONG FROM VENICE NUMBER THREE

1913

The side wall of a palace fills the center right of the plate. In the middle distance a bridge springs in a high curve over the canal with a row of buildings disappearing into the distance beyond and in the right foreground a boat anchored directly in front of the palace echoes the line of the bridge in a flatter curve. In the boat is a figure. The plate is very delicately etched.

Signed

Etching on copper 7 $\frac{3}{4}$ x 11 $\frac{3}{4}$

208. CAMPO, VENICE

1913

A Venetian campo is in full sunlight. The Traghetto and palaces on the Grand Canal are in the distance. On the pavement at the base of the church a man lies asleep.

Signed

Etching on copper 12 $\frac{5}{8}$ x 10 $\frac{1}{4}$

209. BY THE LAKE OF GARDA

1913

Five poplars are spaced immediately across the foreground and the lake is seen beyond with the irregular shoreline bordered with a line of poplars and swinging out to a small peninsula at the right. Trees and buildings fill the distance at the right and there are sail boats on the further stretches of the lake.

Signed

Etching on copper 10 $\frac{1}{4}$ x 12 $\frac{5}{8}$

210. TREES AND REFLECTIONS

1913

In the foreground, at either side, is the trunk of a tree with sparse foliage. Beyond is a small lake with curving shore. On the further bank a line of trees is reflected in the water.

Signed

Etching on copper 12 x 10

211. THE TEMPEST

1913

The trees and bushes of a broad valley with a low hill to the right are battered by a rush of wind and rain. In the foreground three poplars bend under the tempest and a man in a wind blown cape cowers under them. In the bottom of the valley is a group of farm buildings.

Signed

Etching on copper 9 $\frac{5}{8}$ x 13 $\frac{1}{2}$

Catalogue of Etched Work

212. ROAD SONG NUMBER TWO

1913

A two-wheeled cart moves along a road that curves away into rolling meadows. Olive trees, with an old gate in the foreground, border it at the right and at the left is a high bank crowned with trees. The foreground is in shadow.

Signed

Etching on copper 10 x 12 $\frac{3}{4}$

213. ROAD SONG NUMBER THREE

1913

In the immediate foreground of a road near the Lake of Garda a woodcutter is approaching.

Signed

Etching on copper 6 $\frac{3}{8}$ x 10

214. ROAD SONG NUMBER FOUR

1913

An Italian road bordered by cypress trees.

Signed

Etching on copper 7 $\frac{7}{8}$ x 11 $\frac{3}{4}$

215. WASHWOMEN, TREVISO

1913

In the immediate foreground two women are kneeling with their backs turned, washing clothes in the canal that runs back into the plate, reflecting the houses on the right bank. A leafy branch hangs over the upper left corner of the plate

Signed

Etching on copper 6 $\frac{1}{8}$ x 4 $\frac{5}{8}$

216. MADONNA OF THE HILLS

1913

At the top of the tree clothed hill stands a little church with a simple bell tower. The higher mountains beyond are seen against a cloudy sky. There is a cascade in the foreground.

Signed

Etching on copper 9 $\frac{1}{4}$ x 10

Two States

1. The plate measures 10 x 13

2. The plate has been cut down to 9 $\frac{1}{4}$ x 10

This plate was published in the first state under the title "BY THE MUNSONE"

Donald Shaw MacLaughlan

217. OLIVE GROVES

1914

The olive groves are etched on the floor of a broad valley and the flat slope of a low hill that rises at the right. Occasional buildings interrupt the trees. The view is framed by a mass of foliage in the immediate foreground, swinging down the left side of the plate, across the bottom and half way up the right.

Signed

Etching on copper $9\frac{5}{8}$ x $11\frac{1}{2}$

Two states

1. The plate is entirely etched.

2. Some shading in drypoint has been added under the leaves at the left.

218. HARVEST FIELDS

1914

Three rolling hills of Tuscany, a low curving mass in front, a long slope to the left and a high conical peak to the right, are clothed in trees. In the left foreground are two trees and at the right a single tree.

Signed

Etching on copper $10\frac{1}{8}$ x $14\frac{5}{8}$

Two states

1. There are no figures in the composition

2. Two peasants, a man and a woman, at work harvesting have been added in the foreground and part of the foliage against the sky at the right has been planed out.

219. OLD SOUTH CHURCH, BOSTON

1917

The Church fills the entire plate except for a glimpse of the buildings at either side. In the foreground are three groups of figures.

Signed

Etching on copper 6 x 4

Eighty numbered impressions

This plate was made for the Iconographic Society of Boston.

220. PATH IN THE WOOD

1917

A narrow wood way runs unevenly through thick woods. The bright light filtering from the right makes a strongly marked design. At the left is a glimpse of open country.

Signed

Etching on copper $8\frac{7}{8}$ x $13\frac{3}{8}$

Two states

1. The plate is complete.

2. There is some additional biting in the tree branches over the path.

Catalogue of Etched Work

221. ROADWAY, TENNESSEE

1917

A river road bordered by oak and elm trees.

Signed

Etching on copper 7 $\frac{3}{4}$ x 11 $\frac{3}{4}$

Two states

1. The shadows on the road are relatively heavy.

2. Accents have been added to the trees and the shadows have been lightened.

222. SUMMER MORNING IN TENNESSEE

1917

In the foreground are maple trees with the foliage across the sky. Beyond is an open pasture valley and on the left, in the middle distance, are wind blown trees.

Signed

Etching on copper 7 $\frac{3}{4}$ x 11 $\frac{3}{4}$

223. TENNESSEE PIKE

1917

A country road curves through the center of the plate from right to left. In the foreground it passes over a wooden bridge. It is bordered by oaks and beyond are open fields all in bright sunlight. In the left foreground are two elms in shadow and at the right is a broken tracery of foliage.

Signed

Etching on copper 9 x 14

Two states

1. There is a large group of oaks in the middle distance

2. A smaller group of oaks is substituted

224. MEADOW, ZIPPICAN FARM

1917

A grove of birch trees in pastoral fields. At the left is a large oak against the summer sky.

Signed

Etching on copper 9 x 14

Two states

1. The plate is entirely etched.

2. Some leaf forms and a cow have been added in drypoint.

225. RIVER SONG NUMBER ONE

1918

In the still water of a river the bank is clearly mirrored. It is a calm November afternoon.

Signed

Etching on copper 6 $\frac{1}{2}$ x 12 $\frac{1}{2}$

〔86〕

Donald Shaw MacLaughlan

226. RIVER SONG NUMBER TWO

1918

On the still surface of a narrow stream that runs from the foreground back through the center of the plate are reflected the trees and bushes that line the banks at either side.

Signed

Etching on copper 8 $\frac{1}{4}$ x 7 $\frac{3}{4}$

227. RIVER SONG NUMBER THREE

1918

On the edge of a river are groups of trees to right and left reflected in the water. In the center is a wall with a cow grazing at its base and above a church is seen against the sky.

Signed

Etching on copper 5 $\frac{3}{4}$ x 7 $\frac{3}{4}$

228. RIVER SONG NUMBER FOUR

1918

A triangular stretch of still water full of reflections fills the foreground. Two sycamore trees stand at the right and other trees are in the grassy field beyond at the left.

Signed

Etching on copper 5 $\frac{3}{8}$ x 7 $\frac{3}{4}$

229. RIVER SONG NUMBER FIVE

1918

On the bank of a river is a group of trees. In a boat sit two lovers.

Signed

Etching on copper 4 $\frac{3}{4}$ x 7 $\frac{1}{8}$

230. RIVER SONG NUMBER SIX

1918

At either side of the plate is a willow tree. They frame a river bank landscape. In the right center are two large trees the foliage of which covers the sky. Beyond is a group of poplars.

Signed

Etching on copper 4 x 7

231. RIVER SONG NUMBER SEVEN

1918

On the bank of the river is a group of trees. A hunter with his gun over his shoulder passes against the sky.

Soft ground etching 4 $\frac{1}{2}$ x 9 $\frac{3}{4}$

[87]

Catalogue of Etched Work

232. RIVER SONG NUMBER EIGHT

1918

In the still surface of a river is reflected the foliage, wet after a morning of rain and mist. Under the trees at the left is a boat with a fisherman in it.

Signed

Etching on copper $8\frac{3}{4} \times 12\frac{3}{4}$

Two states

1. The plate is completely etched.

2. Some accents on the tree trunks at the left and in the foliage at the top have been added in drypoint.

233. RIVER SONG NUMBER NINE

1918

A river and a meadow are bordered with trees across the background. A boat with a fisherman in it is against the reeds on the bank.

Signed

Etching on copper $6\frac{1}{2} \times 8\frac{1}{2}$

234. RIVER SONG NUMBER TEN

1918

Two lovers sit on a river bank with trees and a bridge reflected at their feet. At the right is a group of trees.

Signed

Etching on copper 9×14

235. TWILIGHT WATERS

1918

A still pool in the foreground reflects in heavy shadow the trees and sedge grasses on the bank.

Signed

Etching on copper $9\frac{3}{4} \times 11\frac{5}{8}$

Two states

1. There are no figures in the composition.

2. A man in a boat fishing has been added at the right and on the bank at the left, cattle and the figure of a woman.

236. EVENING SONG

1918

In the flowing water of the river are reflected the trees that rise on the bank against the evening sky.

Signed

Etching on copper $4\frac{3}{4} \times 7$

〔88〕

Donald Shaw MacLaughlan

237. ON THE LOING

1918

At the left of a wind swept river is a group of trees. In the foreground a river boat is moored. Against the reeds on the farther river bank are two fishermen in a boat.

Signed

Etching on copper 9 x 14

238. PORTRAIT OF THE ARTIST

1918

The head and shoulders, the head turned slightly toward the right, are seen in lamplight against a dark background.

Signed

Soft ground, drypoint and aqua-tint etching 4½ x 6¼

239. THE MILK ROUND

1918

A narrow street winds up a hill, bordered on the left by low cottages and on the right by a thick hedge with two trees against the sky above. A little two wheeled cart has stopped at the right of the road. The scene is in bright sunlight. Etched in Cornwall.

Signed

Etching on copper 7¾ x 5⅝

240. TRAGENNA WOOD

1919

A wood path is overhung by trees. Beyond is an open field enclosed by Cornish elms.

Signed

Drypoint on copper 7½ x 9½

241. CORNISH ROAD

1919

Across the foreground of a road in bright sunlight is a large shadow. On the right is a gnarled elm tree.

Signed

Etching on copper 7½ x 11

242. ROSEWORTHY COTTAGES

1919

By a roadside are two thatched cottages.

Signed

Etching on copper 8¾ x 11¼

[[89]]

Catalogue of Etched Work

243. TRAGENNA PASTURES

1919

On the left is a group of elm trees with pasture fields beyond. In the foreground cattle are drinking.

Signed

Etching on copper 7½ x 11½

244. ON THE HAYLE

1919

The Hayle River at low tide. In the distance are fishing boats.

Signed

Etching on copper 3½ x 10½

245. LELANT

1919

A village street. In the distance is a Norman church tower and on the right an elm tree.

Signed

Etching on copper 7¾ x 11¾

246. THE MILLER'S COTTAGE

1919

At the foot of a cottage in the foreground is the flood gate of a small mill race. Beyond are wooded fields. On the right a Cornish elm is relieved against the sky.

Signed

Etching on copper 9¾ x 11¾

Two states

1. The plate is entirely etched.

2. The left part of the thatch has been drawn in drypoint and some light accents in drypoint have been added in the foreground on the right.

247. TWO BRIDGES

1919

A double arched bridge with the first arch supported by a wooden framework, spans a stream. The bridge and a group of elms are reflected in the water. Etched on Dartmoor.

Signed

Etching on copper 10¼ x 12½

248. GWINNEAR LANE

1919

The sun bathed lane curves away through the middle of the plate between groups of thickly leaved trees at either side. In the left foreground is a group of trees with a ladder thrown on the bank under them and on the right, beside the road, is a pool with ducks floating on it and waddling along the edge

Signed

Etching on copper 9¾ x 12¾

Donald Shaw MacLaughlan

249. CAMBORNE ROAD

1919

A sunken road descends into the valley. Beyond are wooded fields and on the left is a row of Cornish elms.

Signed

Etching on copper $7\frac{1}{2} \times 12\frac{5}{8}$

250. GWINNEAR FIELDS

1919

Beside a farm gate are holly trees. Beyond are open fields.

Signed

Etching on copper $7\frac{7}{8} \times 11\frac{3}{4}$

251. ROSEWORTHY MEADOWS

1919

A stream runs away from the foreground of the plate. At the left is a Cornish elm and in the middle distance a small village.

Signed

Etching on copper $4\frac{5}{8} \times 7\frac{1}{8}$

252. LANDSCAPE WITH THATCHED COTTAGE

1919

In a small meadow with a hidden stream in the foreground, is a cottage. In the distance are rising fields. The scene is in twilight.

Signed

Etching on copper $5\frac{5}{8} \times 7\frac{7}{8}$

253. THE MILL POND

1919

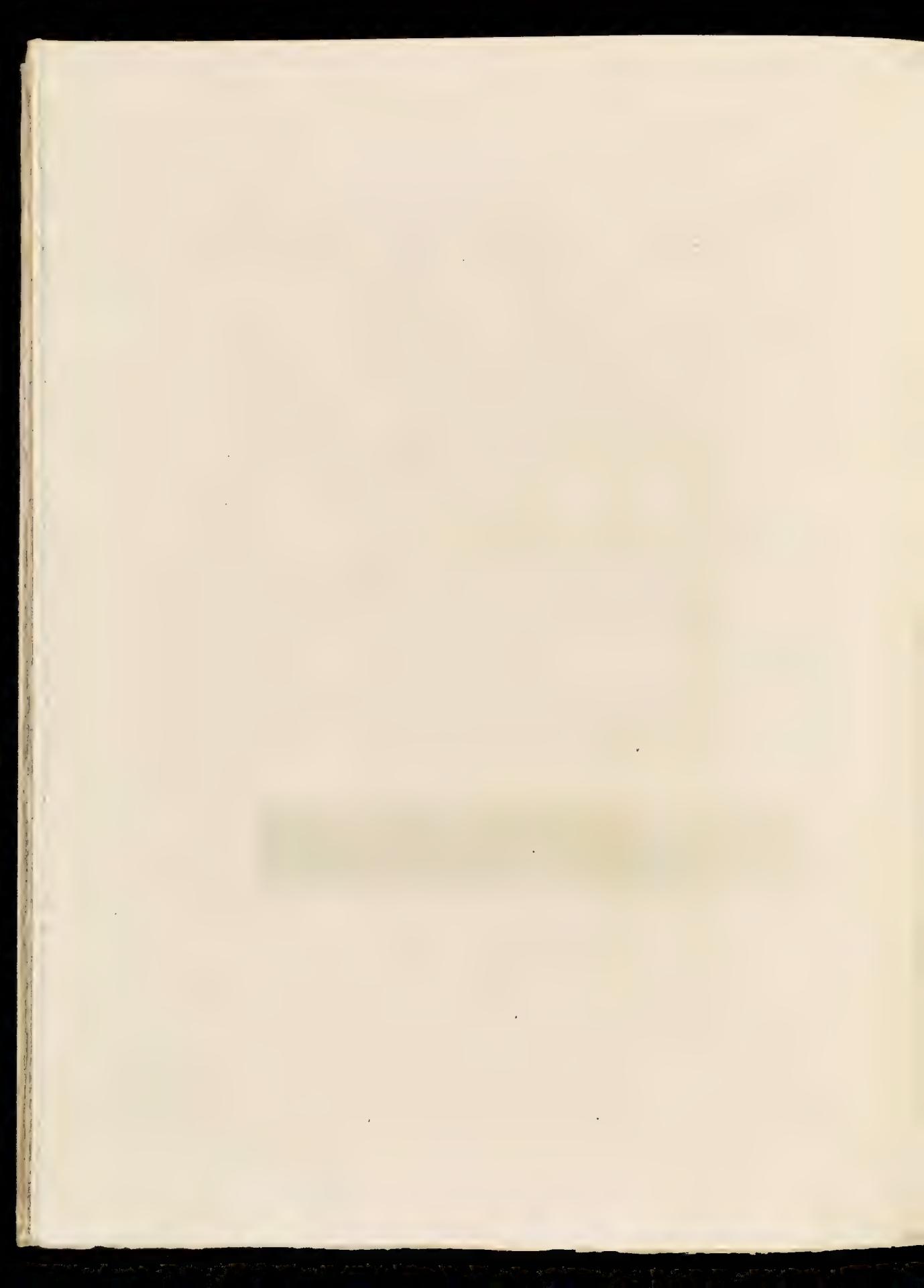
Below the millpond, with the floodgate in the foreground, is the roof of the mill. In the distance are rising ground and wooded fields.

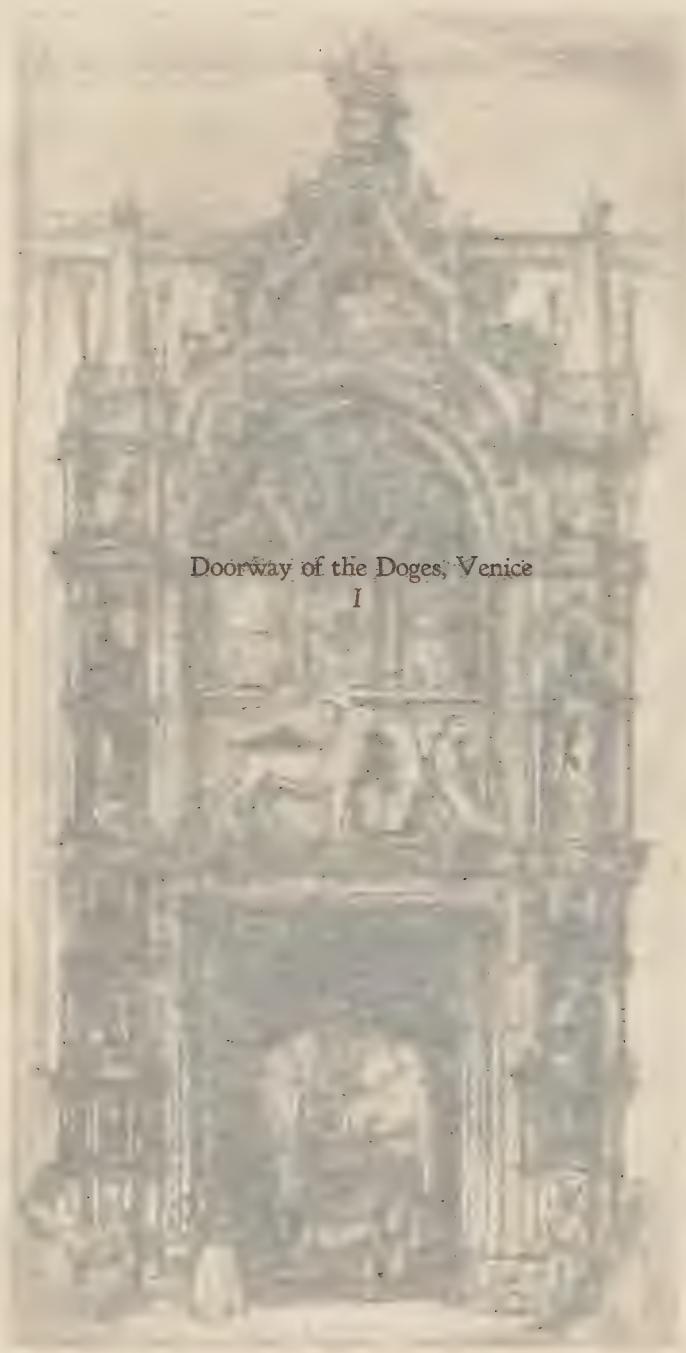
Signed

Etching on copper $5 \times 10\frac{1}{4}$



Draught Horses



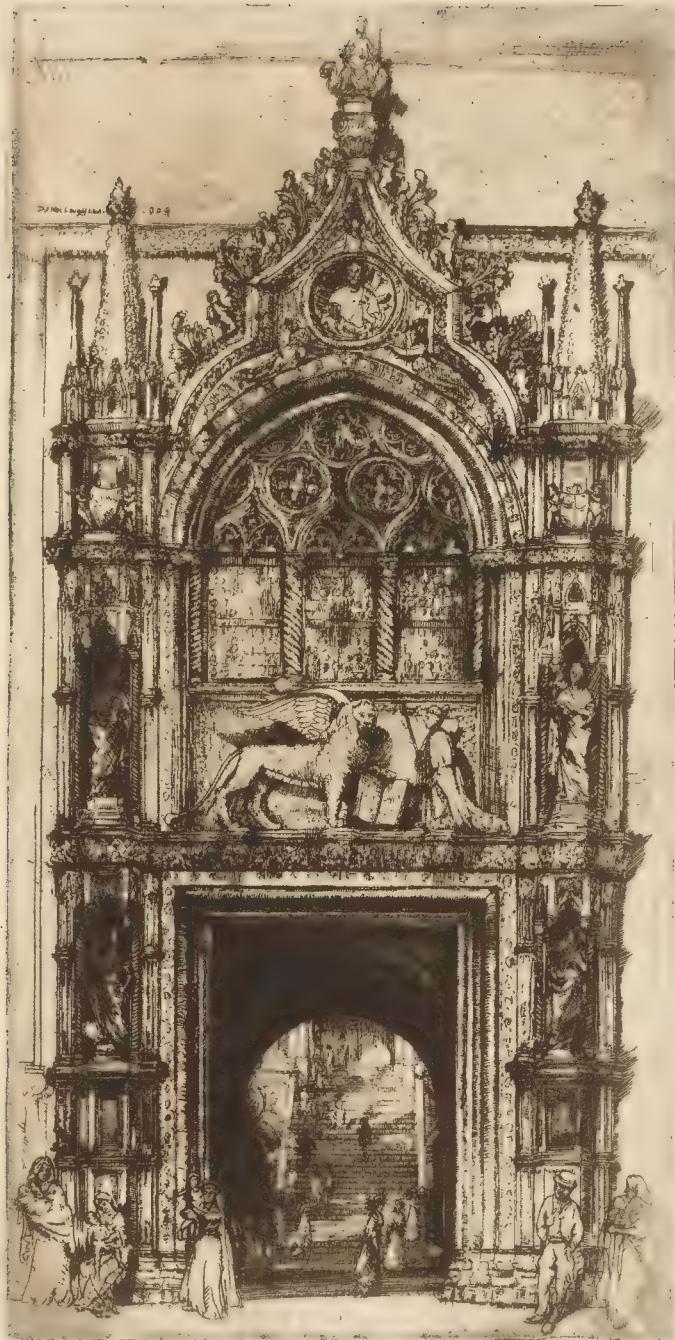


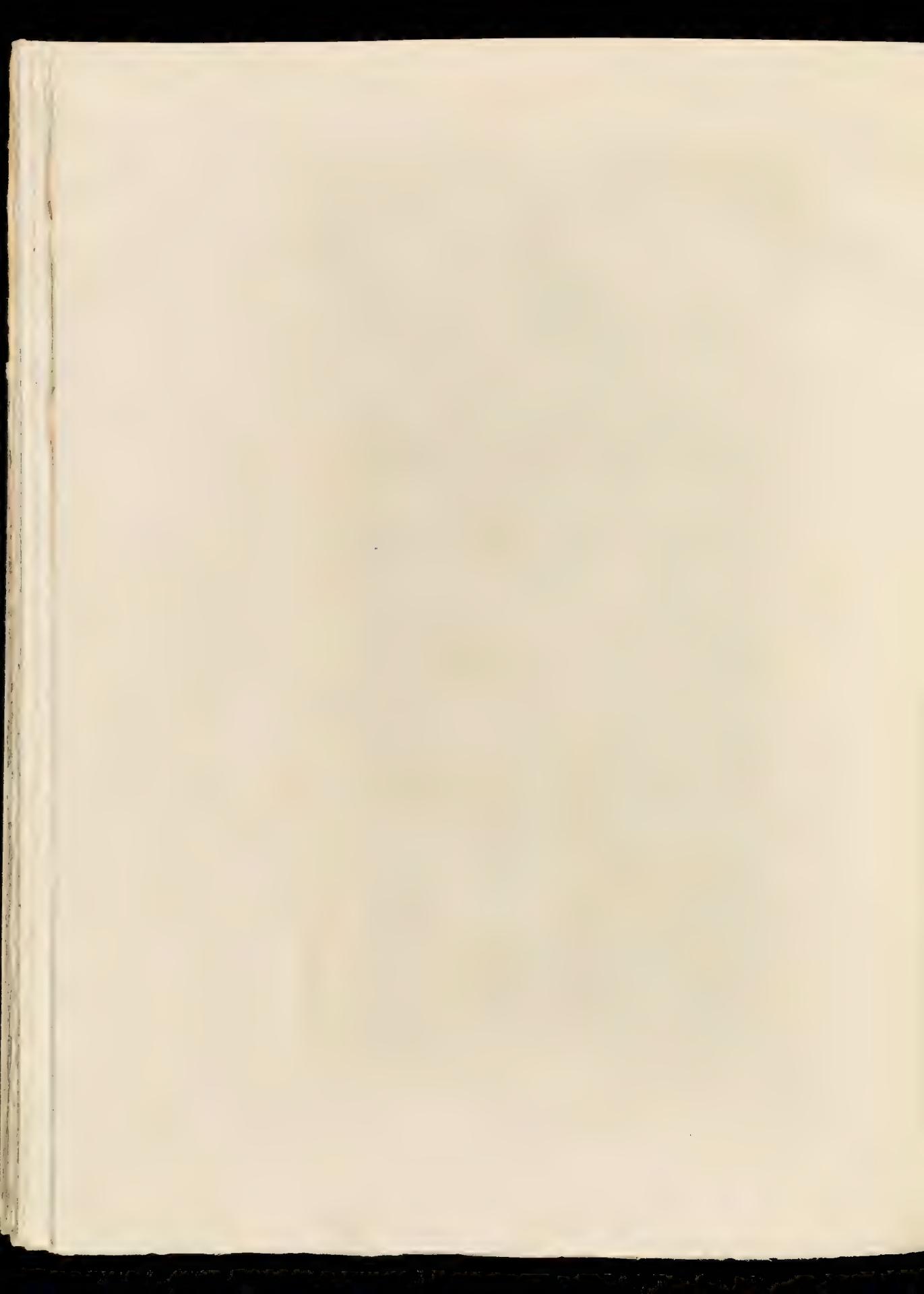
Doorway of the Doges, Venice

I

Dormasy of the Doges' Venice

I



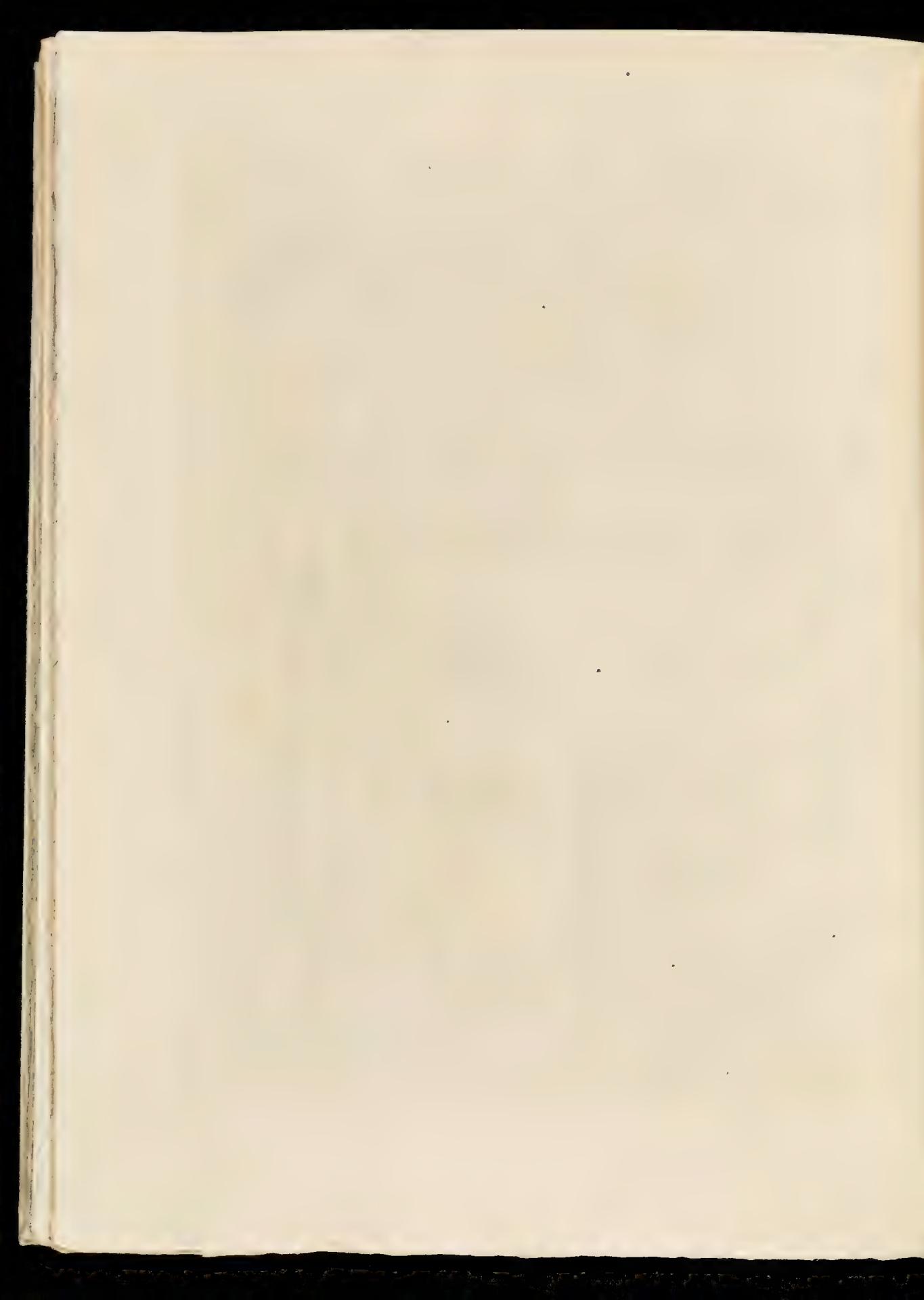




Canal of the Little Saint
II

Chart of the Little Saint
II







Song from Venice Number One
III

Song from *America Number One*
III



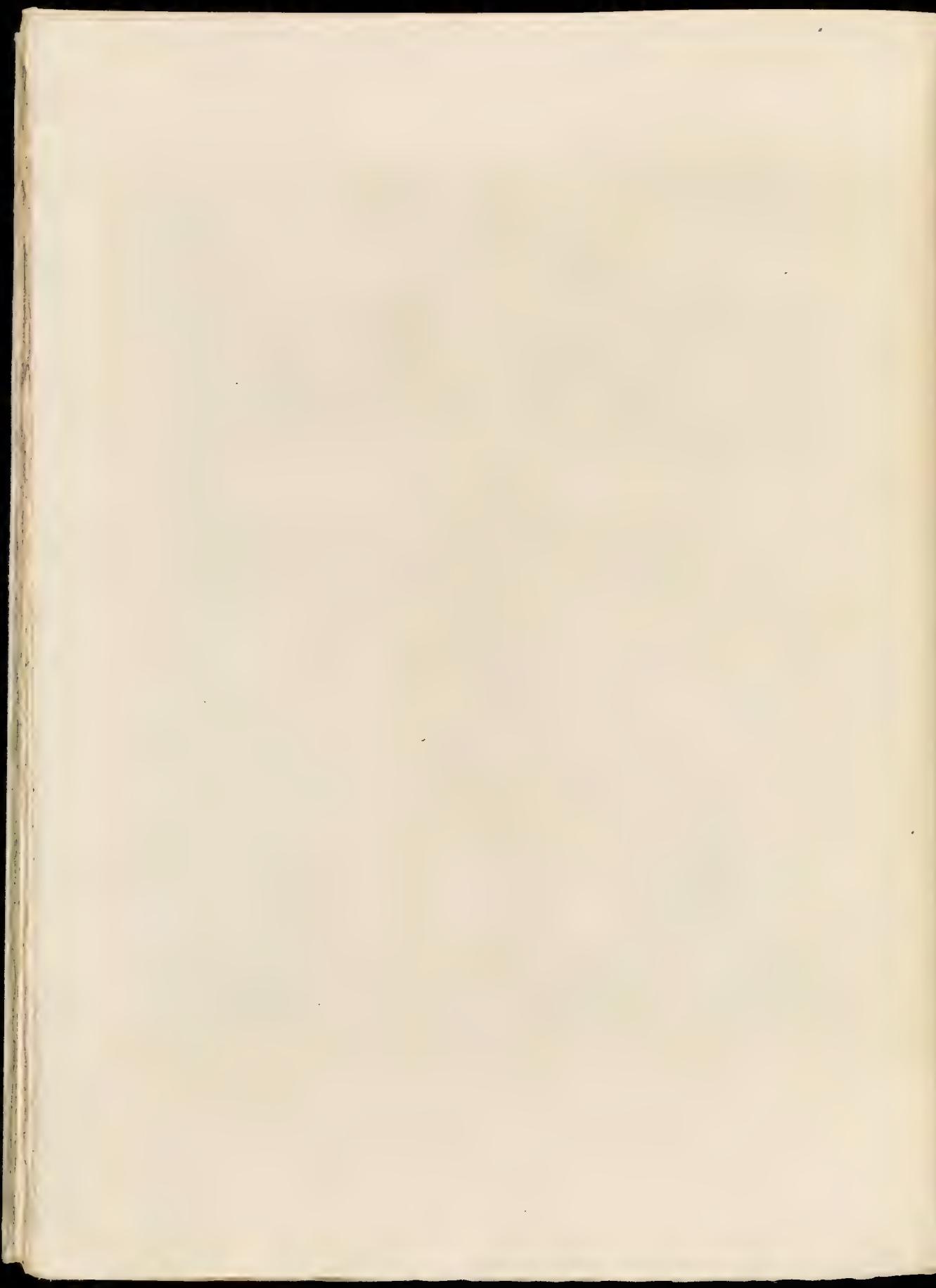


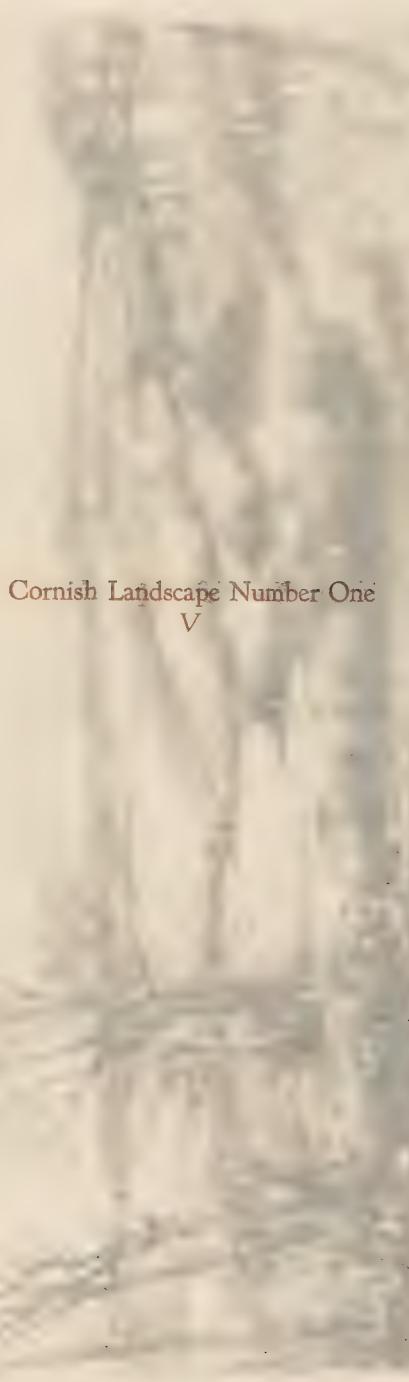


Venetian Noontide
IV

Venetian Mourning
VI





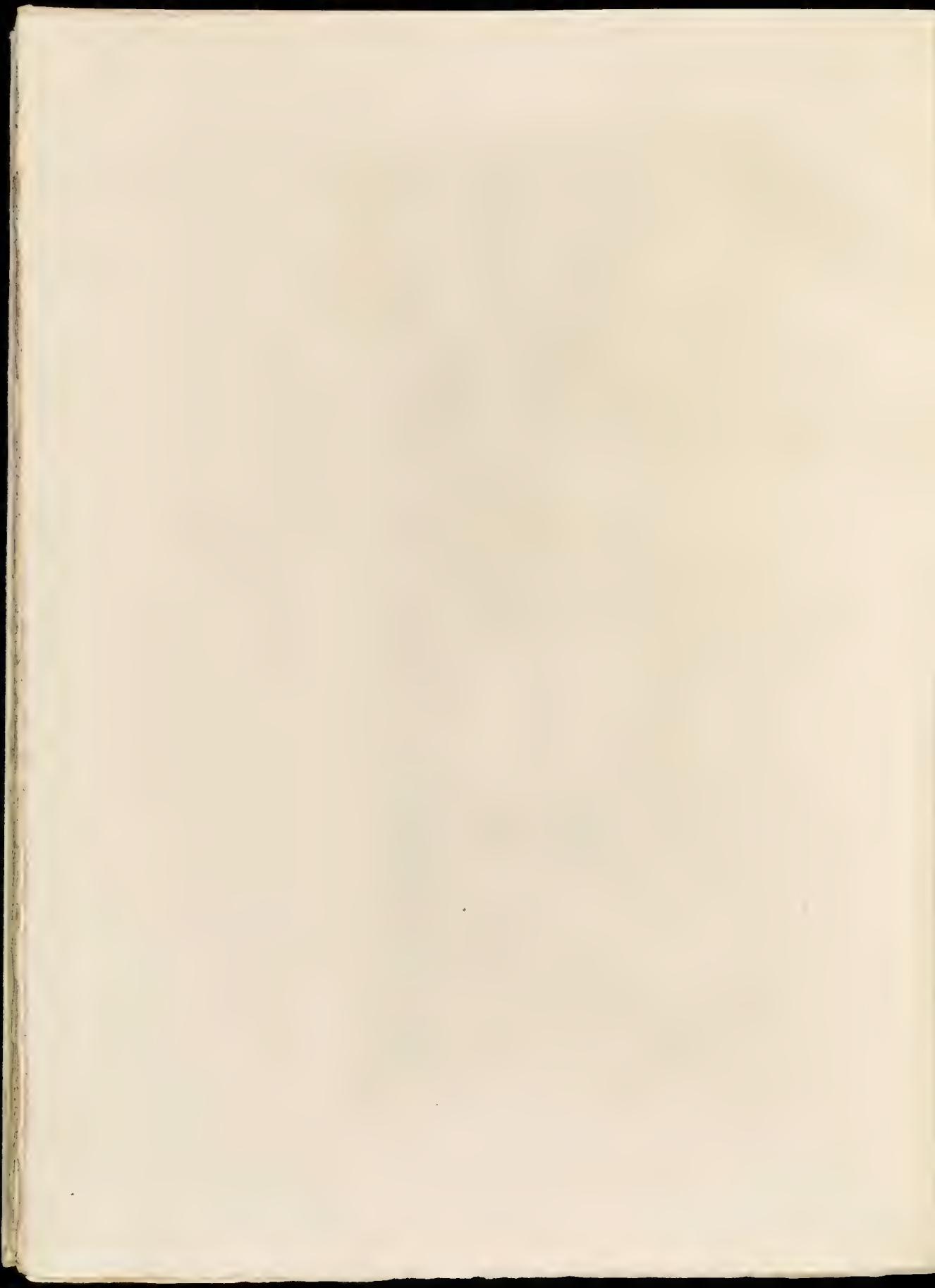


Cornish Landscape Number One
V

Couisey Transcibe Number One

A



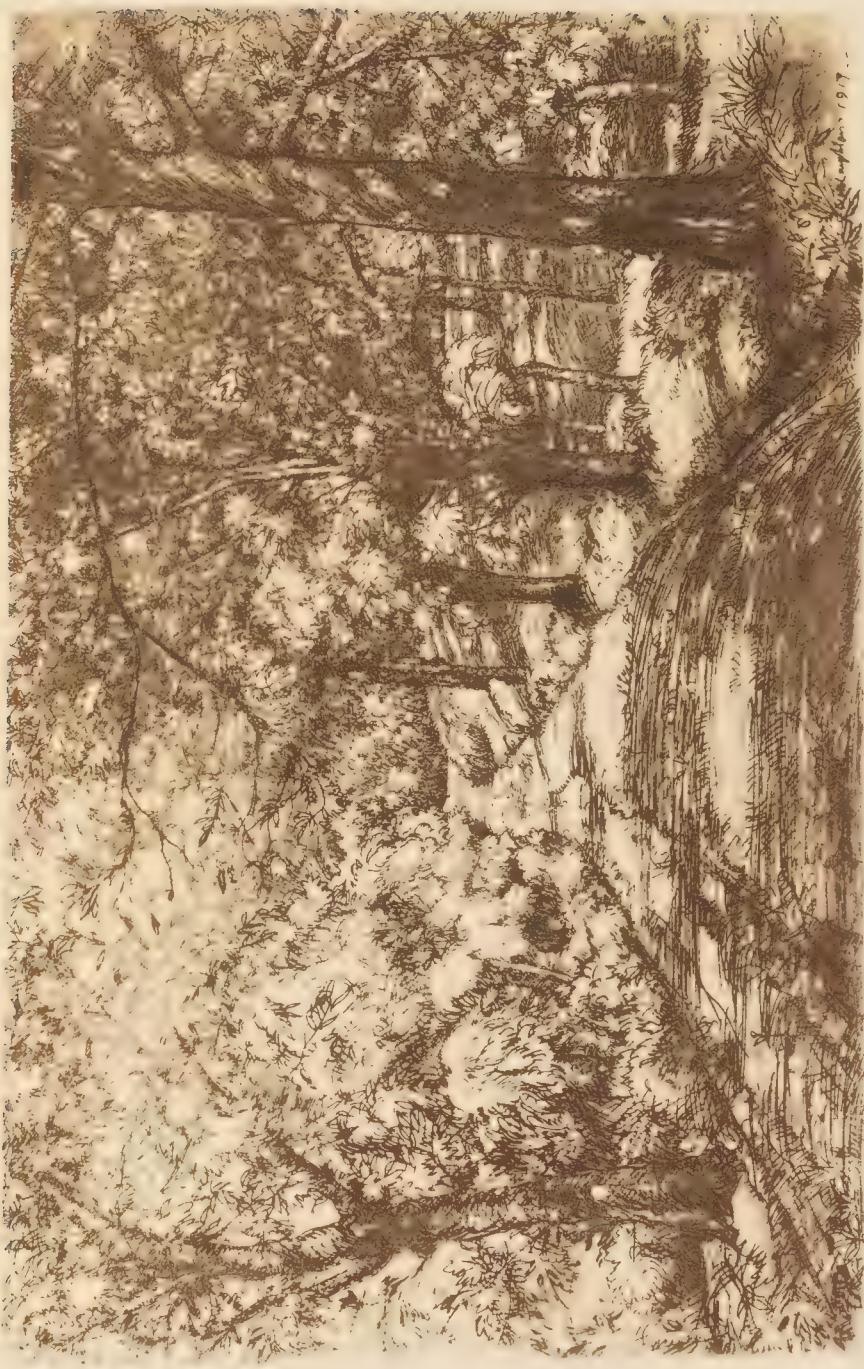


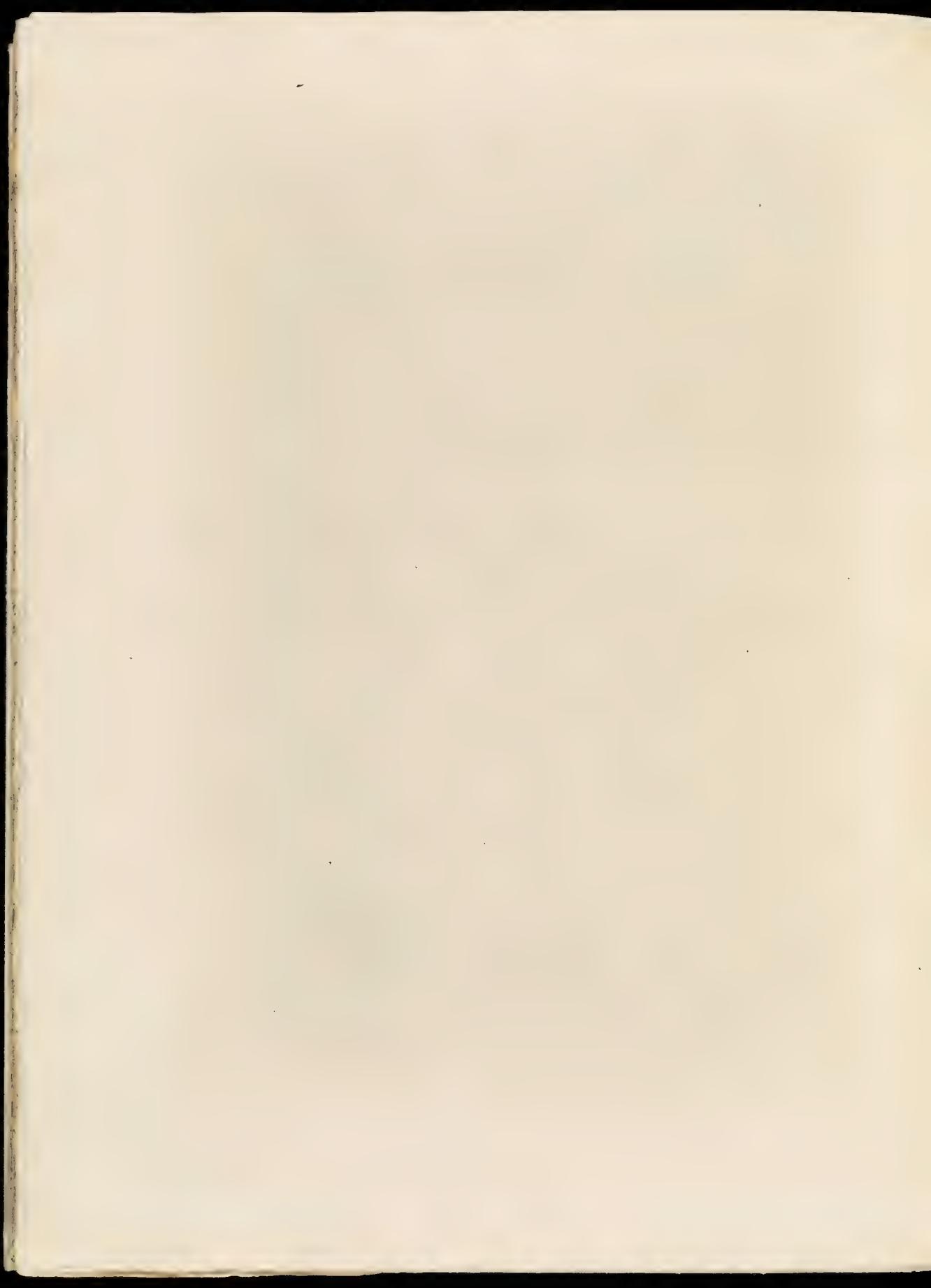


Path in the Wood

VI

Bags in the Wood
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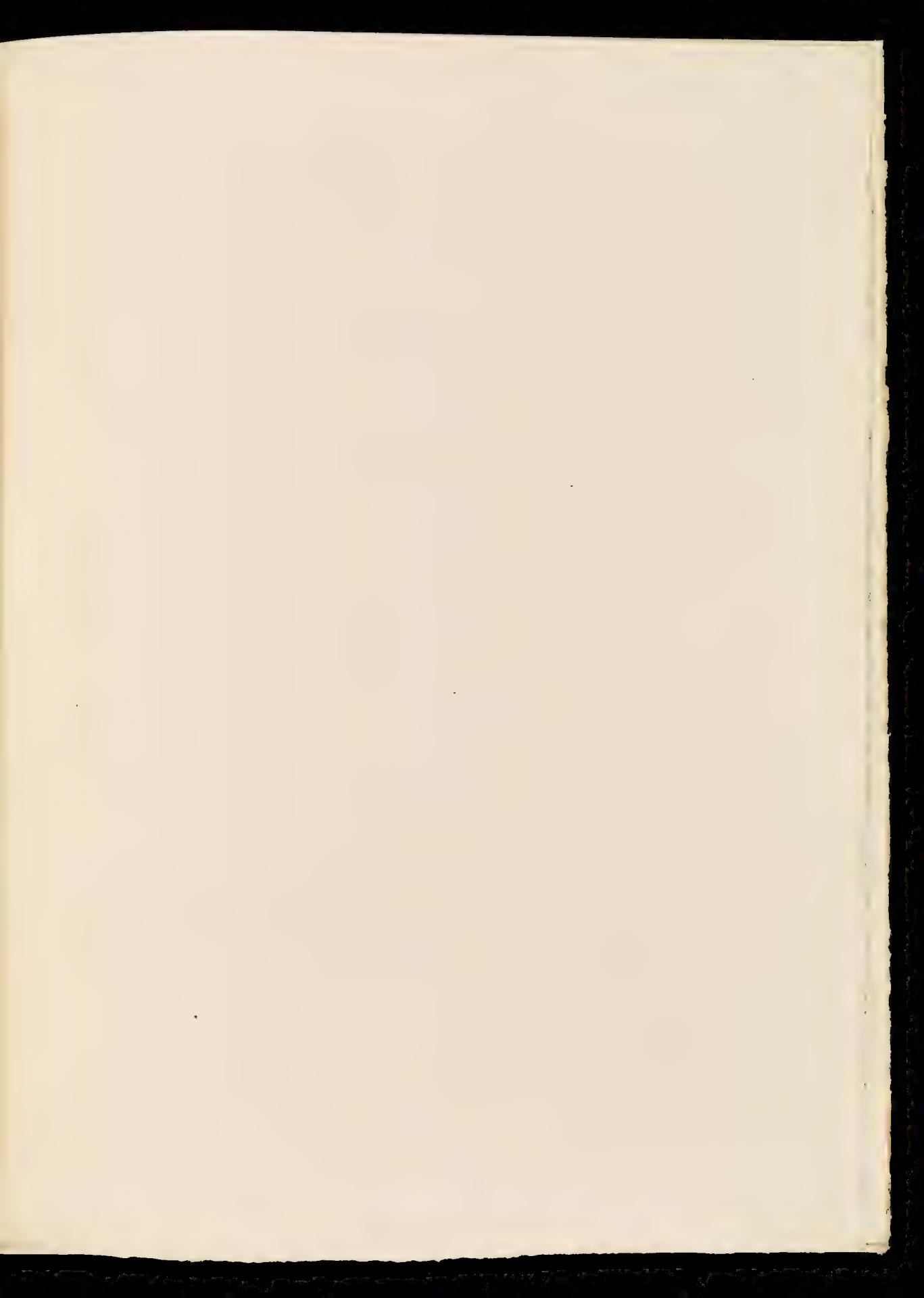
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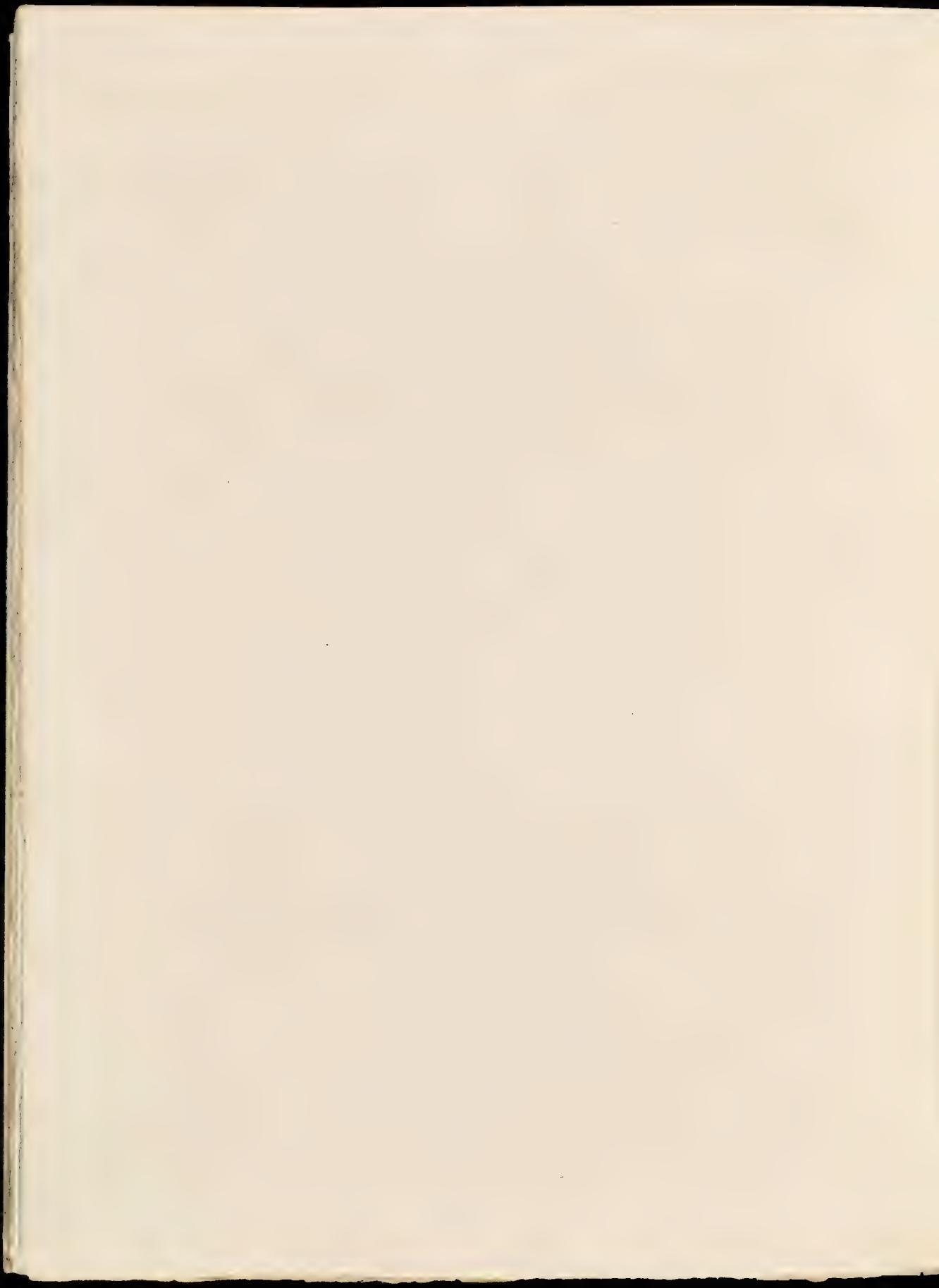
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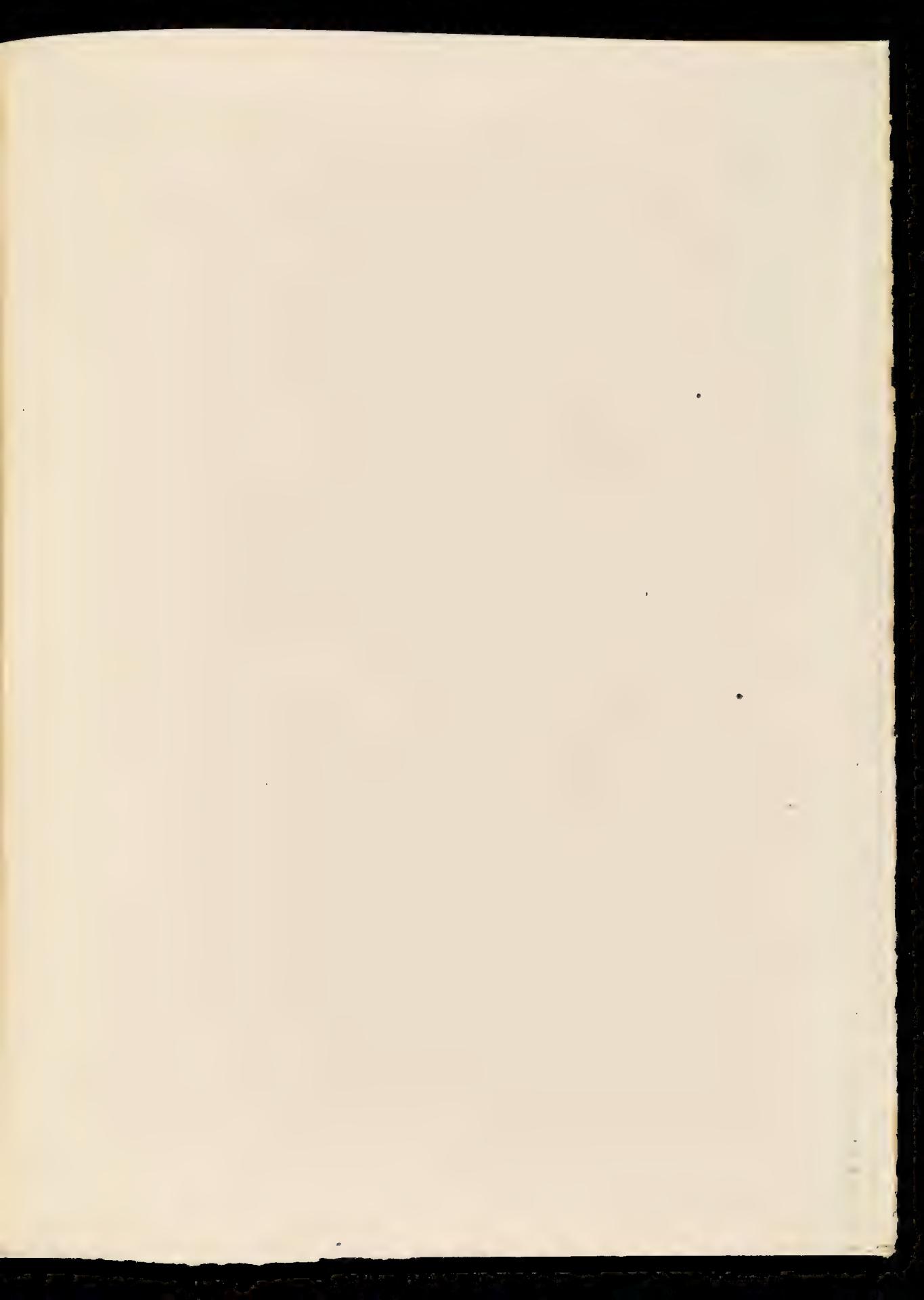
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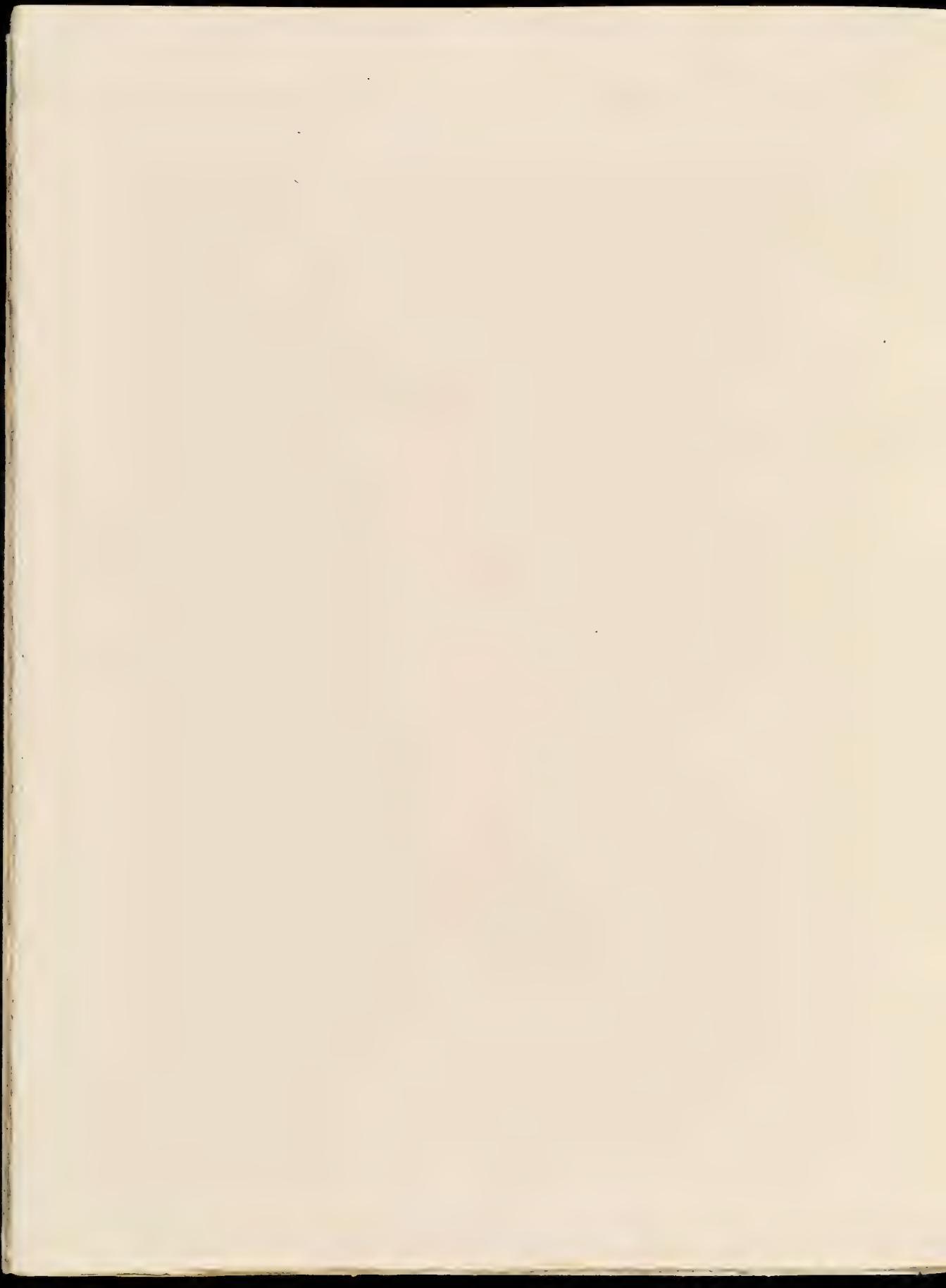
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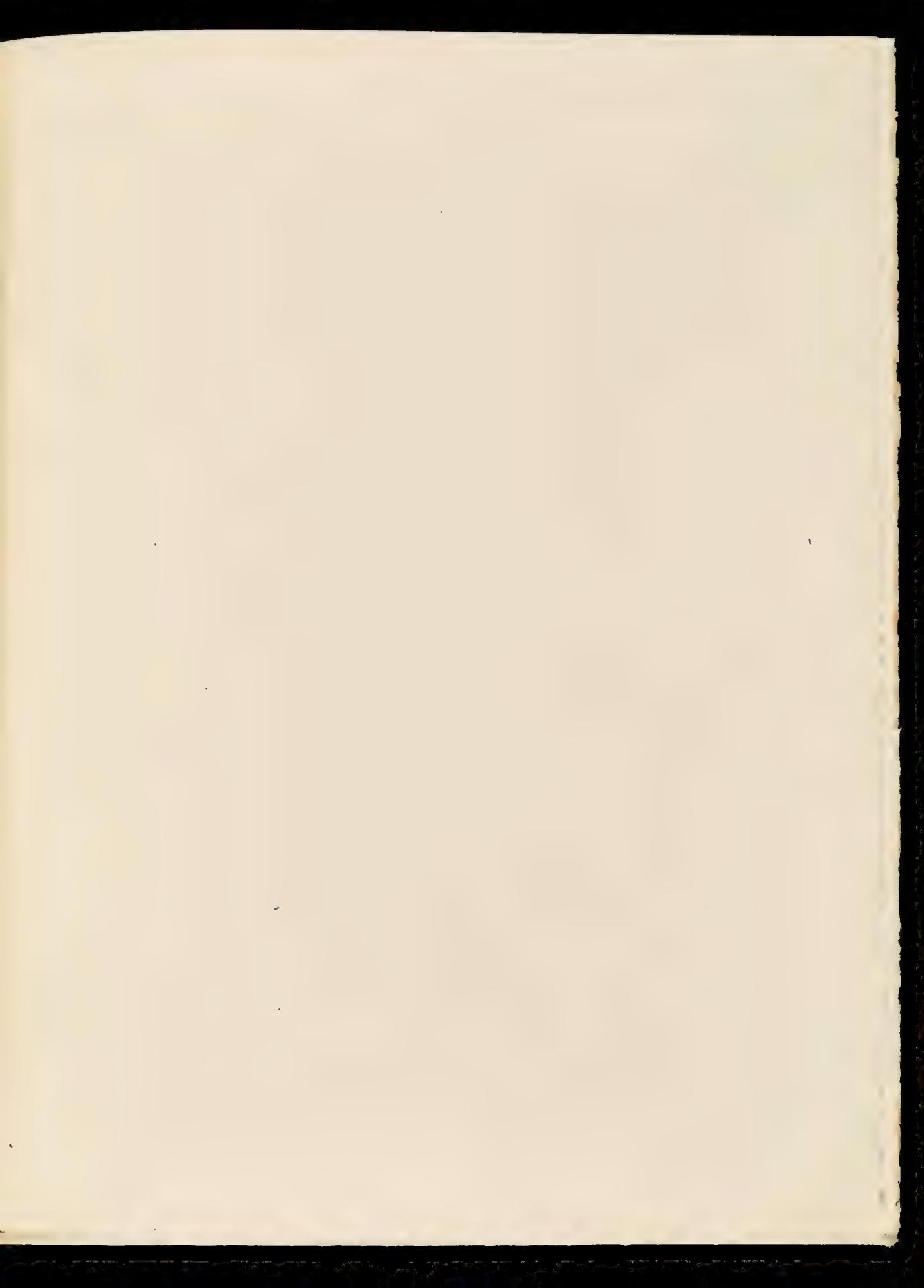
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